

Billboard

Country Music Charts *1939 - 1942*



FROM THE CREATOR OF COUNTRY MUSIC CHART DATABASE

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MUSIC MERCHANDISING

Salesman Schachter Travels to Texas

CHICAGO, April 22.—S. M. Schachter, factory representative of the Rock-Ola Mfg. Corp., left Chicago April 20 for a trip thru the south, particularly the lone-star State, Texas, where he will spend some time with various distributors.

I. F. Webb, vice-president, stated, "Schachter has a fine record in selling and promotion in the phonograph division in other territories. This will be his first swing thru the southern section of the country. Big things are happening in the sale of our new 1939 Luxury Lightup phonograph in Texas and with the improved business conditions and opening of the summer season our distributors are swamped with orders.

"Schachter will spend time with each distributor, co-operating in every way possible as factory representative drawing the activities of the factory and distributor closer together."

London Thanks Wisconsin Ops

MILWAUKEE, April 22.—Sam London, head of the Milwaukee Coin Machine Co., is in high spirits over the enthusiastic approval the Wisconsin operators have accorded the new Seeburg line. "I want to thank all operators," he said, "for coming from all over the State to see the new line of phonographs now on display at our sales offices.

"They really co-operated 100 per cent, and gave their enthusiastic okeh. We will shortly have a complete line of remote control equipment on display, at which time we will again invite these operators, as we will have a complete set-up to show them."

Show Mills Phono To St. Louis Ops

ST. LOUIS, April 22.—"The whole Middle West is going to turn out en masse for the premiere showing of Mills' new phonograph, the Throne of Music, at our showing Monday and Tuesday, April 24 and 25," declared officials of the Vending Machine Sales Co., St. Louis.

According to the firm, Basil Neel will act as host, while Charlie Schlicht, representative of the Mills Novelty Co., will be on hand to assist him.

They continued, "The show will run from 10 a.m. to 10 p.m. The excitement caused by Mills' new phonograph at other showings would indicate that operators will be on hand early to inspect this marvelous new musical instrument."

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published on this page in the last issue of every month.)

"HILLBILLY RECORDINGS: It Makes No Difference Now, by Cliff Bruner; Musical Clock, by Roman Cosz; She's Somebody's Darling Once More, by Shelton Bros.; Han'some Joe From the Land of the Navaho, by Patsy Montana; Wish I Was a Single Girl Again, by Lulu Belle and Scotty; What Difference Does It Make?, by Blue Ridge Playboys; When You're Smiling, by Cliff Bruner; I Just Don't Care Anymore, by Shelton Bros.

"INTERNATIONAL RECORDINGS": Beer Barrel Polka; Dopey Polka; Jelly Roll Polka; WPA Polka; Clarinet Polka; Sparkling Wine.

"FOREIGN RECORDINGS": German, Holla Lady; Polish, Na Okolo Czarny Las; Spanish, Asora Serenos Effices; Scandinavian, Lordagsvalsen; Bohemian, Dzulajda Polka; Greek, I Laterna Tis Polis, O Vosporos, Hosapiko.

Record Buying Guide

An Analysis of Current Songs and Recordings From the Standpoint of Their Value to Phonograph Operators

By DANIEL RICHMAN

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GOING STRONG—KEEP THEM IN

Heaven Can Wait. Here is the top tune of the week, as far as operators are concerned. Which makes it practically a clean sweep for this Eddie DeLange-Jimmy Van Heusen number, because it's very strong on radio plug lists and sheet music sales tabulations. Glen Gray and the Casa Lomanites and Chick Bullock have the two best discs for the machines.

Sunrise Serenade. Coming along to join the Casa Loma recording of this are waxings by the Andrews Sisters, Bing Crosby, Hal Kemp and Glenn Miller. First two have been made possible by the lyric that has been grafted on to Frankie Carle's lovely melody, and the latter pair of maestri will add their own individual and distinctive touches to the instrumental end.

And the Angels Sing. It didn't take this Johnny Mercer-Ziggie Elman song long to achieve the heights, proving that the public really can recognize merit in its popular music. A truly distinguished number, Benny Goodman makes it even better on his disc by letting Elman have a trumpet chorus that is superb.

The Masquerade Is Over. This, as well as the four tunes following it, is really starting on its way out, but is included here because its demise is not quite universal enough yet to regard it as absolutely cold. Jimmy Dorsey's disc was the one here.

Deep Purple. Still around, but slipping badly. There were any number of fine recordings on this, with the list headed by Larry Clinton, Jimmy Dorsey and Bing Crosby.

Little Sir Echo. Tho it's the country's No. 1 sheet music seller this week, according to *The Billboard's* chart, it's on its way out as a strong phono number. Guy Lombardo and Dick Todd had two of the better waxings for ops' purposes.

I Get Along Without You Very Well. Also sliding down hill in no uncertain terms, but listed here because it still won't give up entirely. Red Norvo was top man on this.

Penny Serenade. Same thing here, with Lombardo, Sammy Kaye and Kay Kyser the leading record lights while it lasted.

COMING UP—BETTER STOCK THEM

East Side of Heaven. Doing very nicely already and steadily growing to a position that will jump it into the above department shortly is this title song from Bing Crosby's new movie. Once again we strongly advise getting it under the needles, if you haven't done so already. Crosby for the vocal, Lombardo for dance.

That Sly Old Gentleman. The same goes double in spades for this companion song from the *East Side of Heaven* picture. It's the kind of rock-a-bye-baby ballad that's always sure fire. Crosby, of course.

Little Skipper. Speaking of rock-a-bye-baby ballads, this new Nick Kenny opus is sloppily sentimental enough to be a No. 1 item. At that, it's already sixth on the best-selling sheet music list and a proportionately strong air number. Ozzie Nelson, who likes to do these songs about youngsters and who has become associated with them, has an excellent disc, and you can also have Tommy Dorsey, Al Donahue or Horace Heidt, each good in its maestro's particular style.

Three Little Fishies. As was anticipated, this is too good a novelty to remain in the restricted classification of an "Operators' Special." Within a couple of weeks it has sold enough copies of sheet music to rate it the 11th slot on *The Billboard's* list this week. Hal Kemp's disc has become a big machine favorite since its release last week, and for a swell version it's the one to have in there. The Smoothies have a lot to do with making it that thru their grand harmonizing.

The Moon Is a Silver Dollar. Not setting any records but climbing steadily, if slowly, is this ballad. Will Osborne and Lawrence Welk have admirable platters.

OPERATORS' SPECIALS

Listing covers those songs which in themselves cannot be classified as popular nation-wide hits, but which are, or give every indication of becoming, successful phonograph numbers.

The Chestnut Tree. This English dance importation will probably follow *Three Little Fishies* into the category of a pop tune rather than an "O. S." In the meantime, however, it must remain down here until it shows signs of air popularity or sheet music sales. It's a great phono bet, and you get it on the reverse of the Kemp *Fishies* platter in one of Hal's finest arrangements.

Beer Barrel Polka. Rising all the time as a popular favorite is this polka, the forerunner, probably, of a flock of composites in similar European rhythms. Augmenting the record list that already includes Eddie DeLange and Jolly Jack Robel are discs by Horace Heidt and the Bee Bee Tavern Band.

God Bless America. Bing Crosby and Kate Smith have the whole say on this Irving Berlin flag-waving epic. A big machine item in either record.

If I Didn't Care. The Ink Spots, a real sob ballad and an excellent phono bet, as more and more ops are finding out to their pleasure. Guaranteed to add a few tears to one's beer!

Dawn of a New Day. As we suggested last week, this official song of the New York World's Fair, a posthumous compo by George Gershwin, should make timely phono fodder along with the fair's April 30 opening. Keeping it in a couple of weeks after the opening, till the fuss eases off and the fair settles down, might be a profitable idea. Horace Heidt does it well.

It's All So New to Me. The only reason for listing this is the novel angle of Joan Crawford's disc of it. The MGM star makes her recording debut with it and while there ought to be a law against such mutilation of the noble art of singing, the name on the identification slip should certainly intrigue them into hearing what one of their favorite glamour girls sounds like on wax.

(Double-meaning records are purposely omitted from this column)

"No Midseason Models"—Rockola

CHICAGO, April 22.—David C. Rockola, president of the Rock-Ola Mfg. Corp., has announced that his company would offer no midseason phonograph models.

This announcement was made at the Rock-Ola executives' "Million Dollar April" dinner held at the Sherman Hotel on April 15. The Rock-Ola factory had inaugurated a sales drive on April 1 for one million dollars worth of phonograph business during the month.

Executives who attended the dinner were: David C. Rockola; Jack Nelson, vice-president and general sales manager; I. F. Webb, vice-president in charge of phonographs sales; T. Leon Maurada, vice-president; E. J. Hockstad, treasurer



DAVID C. ROCKOLA

and comptroller; K. F. Boldt, advertising manager, and E. R. Smith, factory works manager.

While the conference following the dinner was mostly a "round-table" discussion of problems and plans, Rockola spoke on ideas he hopes to see worked out during the year. In speaking of the million-dollar April drive, he stated, "Here we are at the midway mark and we already have two-thirds of the million dollar quota covered by actual billings.

"There have been many remarks made by operators expressing concern over the possibility of our bringing out new midseason models. It is my intention to make it known to all music operators nationally that we will adhere to our set policy of no midseason models. Having been an operator myself, the policy of the company has naturally always been concerned with the operator. His continued success means of course our success.

Altho we as manufacturers are vitally interested in the present, we are more concerned with the permanent success of the operator. His permanent success means our permanent success. Our present Rock-Ola luxury lightup models which were introduced at the 1939 coin machine shows will be in full production for the rest of the year.

"Their tremendous acceptance all over the world indicates that our policy of no midseason models is a logical course. Everyone likes to buy with confidence in the future. When operators buy our 1939 models, I want them to have my personal assurance that Rock-Ola will offer no midseason models."

AFL Union Head Aids Music Association

SAN FRANCISCO, April 22.—The presence in San Francisco of Meyer L. Lewis is slowly being felt in labor circles affiliated with the AFL. Lewis arrived here about April 1 to head the western division of the AFL. His appointment was reported to be a result of the labor conference recently called in Washington by the President.

Members of the new Automatic Music Merchandising Association, Inc., are said to feel that a united front among music operators will soon result from his coming. Previously, they said, questions of policy had to be referred to headquarters (See AFL UNION HEAD opposite page)



MUSIC MERCHANDISING



Pray Shows New Rock-Ola Phono

NEW YORK, May 21.—Rock-Ola Time was celebrated with a gala two-day shindig at the new Luxury Lightup Phonograph Co. sales offices here May 20-21, when the new Rock-Ola product, the counter model phonograph, was previewed. Company, headed by Rock-Ola's New York distributor, Fred M. Pray, and his assistant, Sam Mendelsohn, is located at 248 West 55th street. The two-day showing also marked the opening of the new display rooms.

"The queen of the opening," said Pray, "was the new Luxury Lightup counter model phonograph. It is a neat, compact unit with the same Luxury Lightup effect as the deluxe and standard models. Colorful catalin is also used in the cabinet construction of the counter model. It has a separate speaker which prevents the phonograph from playing too loudly into the ear of a person sitting beside it. The speaker may be hung up in the same room or in another room for wider musical range. A stand for the counter model has been designed which has the lightup effects so that the ensemble resembles one of the big machines."

Pray was jubilant over the good start the Luxury Lightup Phonograph Co. has made. Large crowds jammed the new showrooms every minute of the two days. Refreshments were served at all times.

A trade-in deal on the counter phones has been offered by Pray and he announced that a huge stack of orders for the new counter model had been taken during the two-day showing.

Among the guests at the opening were two Canadian distributors, Moet Fine, of the Roxy Specialties Co., Montreal, and C. H. Pickett, of P. & H. Coin Machine Exchange. Others included B. J. Marshall, Detroit; J. D. Lazar, Pittsburgh; C. P. Baillie, Utica, N. Y.; Dave Stern, of Royal Distributors, Inc., Newark, N. J.; Aaron Goldsmith, Hub Enterprises, Baltimore; George Young, Boston. I. F. Webb, vice-president and sales manager Rock-Ola phonograph division, and Walter Gummershimer and Rudolph Greenbaum, special factory representatives, were also present.

Vaughan Making Extension Speakers

CHICAGO, May 20.—L. H. Vaughan, well-known phonograph operator, is now manufacturing a new extension speaker which, it is said, can be installed in any location. According to Vaughan, the speaker has excellent tonal qualities and (See VAUGHAN MAKING in 4th Col.)

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published on this page in the last issue of every month.)

HILLBILLY RECORDINGS: Paradise in the Moonlight and Little Sir Echo, by Gene Autry; It Makes No Difference Now, by Cliff Bruner; Steamboat Bill, by Smiley Burnette; Musical Clock, by Roman Gosz; Memories, by Jimmie Davis (The Texans); Ease My Troubled Mind, by Buddy Jones; Beer Barrel Polka, by Hoosier Hot Shots.

INTERNATIONAL RECORDINGS: Beer Barrel Polka, Hot Pretzels, Banana Split Polka, Dopey Polka, Jelly Roll Polka, WPA Polka, Whoopie Polka, Suzette Waltz.

FOREIGN RECORDINGS: German, Du Kanst Alles Von Mir Haben; Holla Lady. Polish, Helena Polka; Pijany Jozek Do Kasi; No Oklo Czarny Las Polka. Spanish, Ahora Seremos Felices. Scandinavian, Gammal Polka; Endans Medenfabodots; Nar Liusen Tandas Dorhemma. Italian, Penso a Te; Banana Gialle, Scrivimi. Greek, Zehra. Irish, Paddy McGinty's Goat.

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GOING STRONG—KEEP THEM IN

Three Little Fishies. Nothing has come along in the past week to supplant this zany ditty as the top machine item of the moment. It's also making a clean sweep of the other angles which determine a song's popularity—sheet music sales and air performances, altho it doesn't shine in the latter department the way it does on discs and copies. Kay Kyser holds on to his position at the head of the record parade, trailed by Hal Kemp, Paul Whiteman's Swing Wing and Guy Lombardo.

Beer Barrel Polka. There's no noticeable decline in public reaction to this one either, and it will probably be two or three more weeks before any easing off is apparent. Song is selling strongly over the sheet-music counters, and the introduction of an Andrews Sisters' recording on the phono scene has given it added strength in that field. Willie Glahe has had things pretty much his own way with his straight European-recorded polka version, against the competition of Jolly Jack Robel and the Bee Gee Tavern Band with similar discs.

And the Angels Sing. The third of the trio of outstanding popular numbers of the day, and just as strong generally as its two colleagues mentioned above. There are any number of excellent versions available now, but Benny Goodman's disc (which really started the whole thing) remains practically supreme and unchallenged. Bing Crosby's platter is a money-maker also, and Count Basie's is, understandably enough, doing very well in colored locations.

Our Love. This Tchakowsky adaptation has been more or less inconsistent in its performance, but lately enough favorable reports on it have come in to justify its being included here as a strong number. Even if it weren't doing as well currently as it seems to be doing for operators, its big sheet-music sale would indicate the necessity of having it in the box. Jimmy Dorsey has a favored record.

Sunrise Serenade. Now at last, some weeks after its introduction to machine patrons, this tune is beginning to sell copies, a sure sign that it will have to be kept in a while longer. It seems to be all Glen Gray and his Casa Lomanites here, which is really as it should be, since Glen turned out not only the first but about the finest version yet waxed.

COMING UP—BETTER STOCK THEM

Wishing. One more week and this will undoubtedly reach the higher brackets above. Some reports on it this week, for that matter, are so favorable that it misses out on the "Going Strong" classification by very little. Glenn Miller seems to be getting the call, not only because of a very attractive disc, but also because the band is rising rapidly in ops' and customers' esteem. Russ Morgan's pressing is liked also.

Tears From My Inkwell. Still not a smash number or even right on edge of being one, this cannot be ignored. It's a fair seller and radio number, and it's potentially a good phono type. It's been a long time arriving—it was some weeks ago that it first appeared in this corner—and it may never really get there, but either Red Nichols' or Glen Gray's record should be under the needles for what call there may be for it.

The Lady's in Love With You. A swell rhythm tune with an infectious melody and clever lyrics, this item—from Gene Krupa's forthcoming Paramount picture, *Some Like It Hot*—is quite likely to catch on. The songwriting mart hasn't produced this kind of number lately, contenting itself with ballads and novelties, and this may be the one to start things off in this vein again. Glenn Miller, with a particularly appealing platter; Bob Crosby and Chick Bullock turn out a trio of disc to satisfy anybody.

I'm Building a Sailboat of Dream. Making the climb to the heights slowly but pretty surely is this "summery" ballad, the sailboat angle of which ought to lift it up during the approaching outdoor season. Bob Crosby knocks out a record to join Chick Bullock's (one of the most favored) and Dick Robertson's.

OPERATORS' SPECIALS

Listing covers those songs which in themselves cannot be classified as popular nation-wide hits, but which are, or give every indication of becoming, successful phonograph numbers.

My Man. Wayne King's handling of this oldtimer (remember Fannie Brice's classic version of it?) is doing a lot to revive the interest in it already generated by its inclusion in the score of 20th Century-Fox's *Rose of Washington Square*. A good item, and one you should have in there.

Rose of Washington Square. For similar reasons, another must for the boxes. The movie will be getting around now, and it's available from Benny Goodman or Bob Crosby. Nostalgia coupled with swing is a pretty good tonic for ailing phonos.

Wixing the Wizz. A phenomenal bit of piano playing from Lionel Hampton and an ideal three minutes for all locations and Negro spots in particular. The amazement engendered by Hampton's astonishing pianistics (bringing a two-fingered vibraphone technique to the ivories in a slightly unbelievable performance) is almost certain to have them playing it over and over.

Bubbles in the Wine. Here is an item that has been meeting with a lot of quiet success around the Midwest, where the maestro responsible for it is a big favorite. It's Lawrence Welk's theme song and one of the first tunes he recorded some months ago. It has been doing so well, for that matter, that one of the better music publishing houses in New York is releasing it in sheet-music form this week. Add to that Welk's forthcoming summer stay at Chicago's Edgewater Beach Hotel, which will give him several radio broadcasts weekly in which to popularize his theme further, the number has more than an even chance of catching on in a big way.

(Double-meaning records are purposely omitted from this column)

Orchestrola Orders Pile Up

NEW YORK, May 20.—"The unique advantages of the new Orchestrola automatic music unit meet the needs of many exclusive locations so perfectly that distributors are ordering large quantities of Orchestrolas for rush delivery, recognizing a wonderful opportunity to clean up in a vast, new music field," officials of the firm declare.

"Many locations where a coin-operated phonograph would be out of place or definitely unprofitable for the operator need and are willing to pay a fixed monthly rental for Orchestrola music, because this remarkable automatic music unit gives a maximum of use to the management while affording unlimited musical enjoyment to patrons.

"In the great majority of cases Orchestrola is pointed out as being an adjunct to an operation of regular automatic phonographs. Orchestrola is not in competition with coin-operated phonographs; rather, it opens the way to locations where 'music boxes' never had a chance.

"Music merchants hail Orchestrola's introduction into the automatic music field as particularly advantageous right now, because of the many locations such as summer hotels, beach clubs, country clubs, etc., available in the immediate future.

"Officials of the Orchestrola Corp. promise that everything possible is being done to speed up production so that all the orders that have piled up will be filled in time for operators to take complete advantage of summer spots."

Calif. Association Reports Progress

SAN FRANCISCO, May 20.—The Automatic Music Merchandising Association, Inc., reports 14 new members admitted to the association in one week from the northern California section. The meeting held this week was attended by many of the local members as well as a large number of non-members.

Messrs. Smith from Chicago and Kelly of Washington, both right-hand men of William Green, president of the AFL, were in San Francisco this week working on the program of the International Association of Electrical Workers, with which the local music association is affiliated. Special difficulty seems to arise over the demands of the Oakland group for a separate union, which at present the Pacific Coast representative is loathe to grant since it would call for additional expense for offices and staff.

Criticism was made by some operators that money paid for dues was sent out of the State and that such funds should be held for local purposes. This criticism was answered by referring to a recent case in which a local member met with an accident to his car and the insurance money reimbursed to him from headquarters covered all that had been sent in by the local office.

Home Phono, Disc Sales on Uptrend

NEW YORK, May 20.—Phonographs and records have renewed their sensational comeback begun in 1934 and 1936, according to the Northwestern National Life Insurance Co. in its quarterly study of luxury and semi-luxury goods.

Said the report: "Dollar sales of phonographs and records for March climbed to within 2 per cent of March, 1937, and exceeded March, 1938, by 40 per cent. It is expected that April figures will pass those of that month in 1937 by a small margin."

VAUGHAN MAKING

(Continued from 1st Col.)

will render the finest of music with true interpretation. The volume control makes it very simple to regulate the speaker, he claims.

He continued, "The latest modernistic design makes this speaker an ideal unit for operators everywhere to install. It will increase their profits. It is necessary to connect only two wires. Size of the speaker is 10 by 8 inches."

the name of his firm and build respect and good will for the industry. "I never pass up a good opportunity to advertise my business," says Maloney. "Nothing pays bigger dividends."

Location Advertising

Like all good advertisers, Maloney does not stop with mass advertising appeals. He ties up the loose ends and capitalizes on his general ads by placing reminders at "the point of purchase," which is within the locations where he has his equipment spotted. For instance, Maloney prints up individual music programs for his spots. In addition to listing the various tunes on the phono, these cards contain the names and addresses of the locations. Sometimes a plug is given to some feature item offered by the location. Special cards that stand upright, printed in two or three colors, are also used to announce leading hit tunes. These cards are placed on top of the phonograph, counters and tables. In addition, these cards sometimes tell patrons about a special dish or drink offered by the house.

The Panther Novelty Co. also makes use of attractive wall and window cards. These cards are usually printed in green, blue and gold and measures 6½ by 9½ inches. Interesting mottoes and wise sayings are imprinted on some of them; others carry a line or two of famous poems; all of them, however, feature the well-known "Panther on Guard" with the words, "Compliments of Panther Novelty Co., All-Nite Service," and the street address and telephone number. Maloney reports that these cards score direct bull's-eyes with location owners because they beautify their walls and attract customers' attention. Not only do they build good will but they establish the Panther Novelty Co.'s name in the minds of both the public and location owners.

In addition to wall cards, programs, etc., Panther Novelty Co. always welcomes suggestions from location owners for advertising pieces that will help both the location owner and the play on the

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INTERNATIONAL RECORDINGS: Play Me, Low Down (Polka); Beer Barrel Polka, Hot Pretzels (Polka); Banana Split; Doney Polka; WPA Polka; Hot Clarinet Polka; World Fair Polka.

FOREIGN RECORDINGS: German, Kornblumenblau; Das Kannst Du Nicht Ahnen; Dorfpolka. Polish, Helena-Polka; Na Prawo; Hop-Ha. Spanish, Borinquen. Swedish, Kalle Schewens; Ah Johanna. Italian, Penso a Te; Albiggiata. Hungarian, Felkotom a Rezzarkantyum. Greek, Zehra; Tou Yianou I Fligera.

firm's machines. If the idea is a good one the firm makes it a point to co-operate.

Other Mediums

This firm does not overlook a trick in making its name and symbol, "the panther on guard," known to the public. Every service truck and automobile, as well as the stationery, business cards and even the uniforms of the stock men, repair men and service men bear the name of the company and the familiar panther. This panther is as well known in Fort Worth as are the Gold Dust Twins and Charley McCarthy. Since Fort Worth is known as the Panther City, other firms also use the "Panther" as the name for their business, but none have so firmly impressed it on the minds of the citizens as Jack Maloney. It's a safe bet that if an envelope was sent to Fort Worth bearing nothing else but the picture of a panther it would be delivered to the Panther Novelty Co. without delay.

Service

Of course, all this advertising would go for naught if the firm did not back it up with the proper equipment and service. "Advertising gets the spots, service keeps them," is the Maloney motto. In fact, the high caliber of this firm's service has built up an inestimable amount of word-of-mouth advertising among location owners that it would be difficult to evaluate in terms of dollars and cents.

Panther Service applies not only to service of machines but to picking the right records for phono machines, promoting close, friendly relations with locations, etc. Maloney originated the "all-night service" in Fort Worth. A

service manager is kept on duty all the time. In fact, the bulk of Panther's service is taken care of at night during the dull business hours whenever possible. It is then that new machines are placed, old ones switched, etc. For over six years the doors of the firm have never closed.

The service men in the Panther organization are usually college graduates trained by Maloney for the particular duties they must perform. Service men on phonos specialize on phonos only. So it is with the cigaret machine service men and the salesboard men. The firm seldom hires an experienced service man or an ex-operator. Maloney prefers to break in his own men in his own way and manner of doing business. He insists that employees dress well and conduct themselves as business men. He bases this rule on the contention that the one thing the coin machine business needs to give it a lift, both in a general business way and in the eyes of the public, is young men and women of refinement and education. One seldom

ORCHESTROLA

IS THE GREATEST MONEY-MAKING OPPORTUNITY EVER CONCEIVED FOR AMERICA'S MUSIC OPERATORS!!

FOR LESS THAN THE COST OF THE AVERAGE PHONOGRAPH ORCHESTROLA GIVES OPERATORS 4 TIMES THE FEATURES AND MORE THAN 20 TIMES THE MONEY-MAKING OPPORTUNITIES!

JUST READ WHAT ORCHESTROLA DOES!!

1. RECORDED MUSIC over a loud speaker system automatically played at any intervals you indicate.

2. RADIO BROADCASTS over the same system tuned in and out at will by the flip of a switch.

3. GUEST ENTERTAINMENT or announcements by the management over the Public Address unit in the same system.

4. LOUD SPEAKERS in any number of different rooms (with individual volume controls) operating at the same time.

PLUS UNUSUALLY LIBERAL TIME PAYMENT PLAN

YOU CAN'T AFFORD TO WAIT! BE FIRST! WRITE OR WIRE IMMEDIATELY TO . . .

ORCHESTROLA, INC., 250 W. 54th Street
NEW YORK CITY

OR PHONE: Circle 5-9158.



TICKING HIS WAY TO A NEW HIGH— GRAY GORDON and His Tic-Toc Rhythm

Exclusive Victor Artists

For the thousands of sweet music lovers just as willing to part with nickels to hear their favorites as any jitterbug. Gray Gordon, one of the most popular sweet bands, whose fame and following are soaring day by day.

New Victor and Bluebird Records to Nip the Nickels

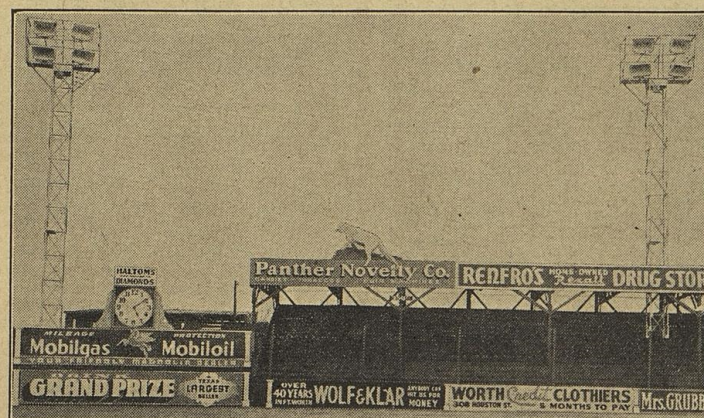
26267 STAIRWAY TO THE STARS.
Swing and Sway With Sammy Kaye.
B10286 LITTLE BROWN JUG.
Glenn Miller and His Orchestra.
26270 CINDERELLA (Stay in My Arms)
Gray Gordon and His Tic-Toc Rhythm.



It Pays to Use
**VICTOR AND
BLUEBIRD RECORDS**

Victor Division, RCA Mfg. Co., Inc., Camden, N.J.
A Service of the Radio Corporation of America

Trademarks "Victor" and "RCA Victor" Reg. U. S. Pat. Off.
by RCA Manufacturing Co., Inc.



PANTHER NOVELTY CO.'s sign dominates a large portion of the grand stand in the Fort Worth, Tex., baseball field. The panther cut-out atop the sign is a feature of all of the firm's advertising.



DON'T MISS ANY OF THESE SMASH HIT DECCA RECORDS!

- 2286 IF I DIDN'T CARE Vocal
KNOCK KNEED SAL
Ink Spots
- 2507 IT'S FUNNY TO EVERY-ONE BUT ME Vocal
JUST FOR A THRILL
Ink Spots
- 2494 EL RANCHO GRANDE (My Ranch) FT. VO.
IDA SWEET AS APPLE OIDER FT. VO.
Bing Crosby assisted by the Four-some
- 2497 WHERE DO YOU WORK-A. FT. VO.
JOHN PIPPINELLA FT. VO.
Dick Robertson and His Orchestra
- 2384 BEER BARREL POLKA Polka
NEW OKEY DOKEY POLKA Polka
Jolly Jack Robel and His Band
- 2285 SWEET ADELIN
YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE Vocal
with Guitar
Mills Brothers
- 2359 EAST SIDE OF HEAVEN FT. VO.
SING A SONG OF SUNBEAMS
Bing Crosby With John Scott Trotter Orchestra
- 2321 HEAVEN CAN WAIT FT. VO.
SUNRISE SERENADE Inst. FT. VO.
Glen Gray and the Casa Loma Orchestra
- 2462 BEER BARREL POLKA FT. VO.
WELL, ALL RIGHT
Andrews Sisters
- 2464 I NEVER KNEW HEAVEN COULD SPEAK FT. VO.
ROSE OF WASHINGTON SQUARE FT. VO.
Bob Crosby and His Orchestra

Decca Records Inc.

NEW YORK

Terrific draw at
Glen Island Casino



Put him to work for you!

One of the greatest draws of all time at the huge, super-popular Glen Island Casino near New York City! Glenn Miller's following is composed of all types, due to his versatility. He's a wonderful pepper-upper for coin machines.

New Victor and Bluebird Records to capture coins

- B-10358—The Man With the Mandolin—F.T.
- The Little Man Who Wasn't There—F.T.
- B-10352—Sold American—F.T.
- Pagan Love Song—F.T.
- B-10344—Wanna Hat With Cherries—F.T.
- The Day We Meet Again—F.T.
- B-10329—Oh, You Crazy Moon—F.T.
- Ain't Cha Comin' Out—F.T.

It Pays to Use

VICTOR AND BLUEBIRD RECORDS

Victor Division, RCA Mfg. Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

Trademark "Victor" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.

DECCA

Hot Tips for Operators

THESE DECCA NUMBERS ARE MAGNETS FOR NICKELS!!

- 2321 HEAVEN CAN WAIT FT. VO.
- SUNRISE SERENADE Inst. FT.
- Glen Gray and the Casa Loma Orchestra
- 2462 WELL, ALL RIGHT
- BEER BARREL POLKA
- Andrews Sisters
- 2494 EL RANCHO GRANDE (My Ranch)
- IDA SWEET AS APPLE CIDER
- Bing Crosby assisted by the Four-some
- 2286 IF I DIDN'T CARE Ink Spots
- 2507 KNOCK KNEED SAL
- ONE BUT ME
- JUST FOR A THRILL Ink Spots
- 2567 STAIRWAY TO THE STARS FT. VO.
- WHISPER WHILE WE DANCE FT. VO.
- Jimmy Dorsey and His Orchestra
- 2384 BEER BARREL POLKA Polka
- THE NEW OKEY DOKEY POLKA Polka
- Jolly Jack Robel and His Band
- 2511 HORSIE, KEEP YOUR TAIL UP FT. VO.
- MY PONY BOY FT. VO.
- Freddie "Schnickelfritz" Fisher and His Orchestra
- 2598 STAIRWAY TO THE STARS FT. VO.
- OUT OF NOWHERE FT. VO.
- Ella Fitzgerald
- Ella Fitzgerald and Her Famous Orchestra
- 2600 MOONLIGHT SERENADE FT. VO.
- SHABBY OLD CABBIE FT. VO.
- Jan Savitt and His Orchestra
- 2541 MAYBE FT. VO.
- AIN'T CHA COMIN' OUT? Waltz VO.
- Dick Robertson and His Orchestra
- 2579 THE LAMP IS LOW FT. VO.
- BEGONE FT. VO.
- Jimmy Dorsey and His Orchestra

Decca Records Inc.

NEW YORK

Coinmen Give Phono For Undernourished Children's Campsite

PHILADELPHIA, July 29.—Prevalent among members of the coin machine industry is the desire to aid others less fortunate. Outcroppings of the generous spirit occasionally become public and the industry learns of the kindness of some of its members.

Most recent act of kindness was by Sam Weinstein, Louis Lallo and Morrie Sherman, of the Mutual Music Co., Philadelphia. They have donated a music machine to Camp Happy, where Philadelphia's undernourished children are given a free vacation at the city's expense.

It is such things that bring credit to the industry, and the donors are to be commended on their act. It reflects the high character of the nation's music merchants.

Vacationers Up Phonograph Takes

ST. PAUL, July 29.—"The out-of-door days are in full swing up in this part of the country," reports A. J. LaBeau, president of LaBeau Novelty Sales Co. "Vacationers are bringing thousands of people out into the open. Continuous caravans of cars are traveling the highways and they are stimulating roadside business in restaurants, tearooms, cafes, lunch stands, taverns and cocktail lounges all over the State.

"Phonographs in these locations are doing a thriving business. Rock-Ola operators are hurrying around the country making collections because the Luxury Lightup phonographs are scoring heavily in popularity.

"As distributors for Rock-Ola, we find that business is excellent. Our spacious showrooms and complete stocks have appealed to operators who know that in back of our displays and office layout is a quick delivery service that enables him to get equipment fast."

N. L. Nelson, sales manager for LaBeau, has traveled thruout the territory and finds that operators are enjoying a fine business. He found especial interest in Rock-Ola's new counter model.

Reject Pension Lottery Plan

MADISON, Wis., July 29.—Joint Resolution No. 66, A, by Assemblyman Harold A. Lytle, Green Bay, which would have given the people an opportunity to vote on whether lotteries should be permitted as a means of raising revenues for old-age pensions, was rejected by the State Assembly, July 5, by a 65 to 18 vote.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Big Rock Candy Mountain, by Hay-Wire Mac; Knothole Blues, by Shelton Bros.; Horsey, Keep Your Tail Up, by Freddie (Schnickelfritz Fisher); It Makes No Difference Now, by Cliff Bruner and Jimmy Davis; Musical Clock, by Roman Gosz; Ease My Troubled Mind, by Buddy Jones; Beer Barrel Polka, by Hoosier Hot Shots.

INTERNATIONAL RECORDINGS: Holla Lady; Low Down (Polka); Beer Barrel Polka, Hot Pretzels (Polka); Banana Split, Dokey Polka; WPA Polka; Hot Clarinet Polka; World Fair Polka; Jelly-Roll Polka.

FOREIGN RECORDINGS: German, Sag' Beim Abschied Leise Servus; Kornblumenblau; Holla Lady, Spanish and Mexican, La Borracha, Swedish, Da-Klamde Vi I Med Var Sjomannssang (Harry Brandelius and Waldimirs orchestras); Polish, Helene-Polka; Zaxx-rozna - Polka; Krakowska - Polka; Hungarian, Juhasz Legeny Allj Meg-Csardas; Sarbogard, Dombovar, Greek, Yia ta Dio Sou Matia.

SAVE 33 1/3 %

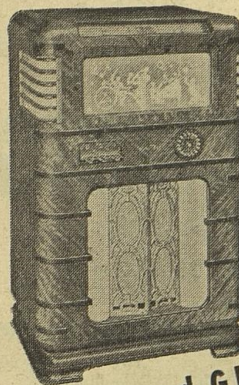
Complete Grille and Light-Up Effects
for Wurlitzer Models

412s - 616s - 716s

Finest Materials

and

Workmanship



Gerber and Glass'
Low Price

Grille \$12.50
Top Panels and Door 12.50
Design 1.00
Plastic Strip for Top Door 2.50
Special Door Design. 2.50

Complete Assembly Only \$25.00

\$16.66

Complete

Lots of 25 Sets—\$15.50 Each

MONEY BACK GUARANTEE

America's Most Complete Line of
Grilles for All Makes of Phonos

10 Color Combinations—Write for Literature!

GERBER & GLASS

914 Diversey,

Chicago, Ill.

JUST RELEASED

THESE NEW RECORDS BY

FREDDY MARTIN AND HIS ORCHESTRA

"LET'S MAKE MEMORIES TONIGHT"

"A BOY NAMED LEM"

BLUEBIRD
No. 10315

"THERE'S ONLY ONE IN LOVE"

"AN OLD-FASHIONED TUNE IS ALWAYS NEW"

BLUEBIRD
No. 10326

"IT SEEMS LIKE OLD TIMES"

"CUBA-DUBA-DOO"

BLUEBIRD
No. 10333

REMEMBER "SHADRACK"?

HEZEKIA

ANOTHER

LARRY CLINTON

HIT RECORDING

VICTOR No. 26319

LIKE THE 49ers OF OLD

...CINEMATONE CORPORATION fearlessly pioneered twin fields and against great odds produced in their PENNY PHONO, a new machine that has literally set the music and coin machine industries on their heads. Keyed to the times—for this quality automatic phonograph *vends hit tunes for but one cent*—PENNY PHONO is the result of years of careful planning, of minute, painstaking research, both scientific and mechanical.

CINEMATONE CORPORATION is a permanent, firmly established organization in Southern California—well-financed, well-managed, employing scores of skilled workmen for the manufacture of PENNY PHONO units.

Five great, modern plants housing three-quarters of a million dollars worth of specially designed equipment, contribute to the manufacture of PENNY PHONO machines and records. These include the mammoth Hollywood assembly plant, the up-to-the-minute recording studio and the cabinet-making, die-casting and phonograph processing plants—all constant, living guarantees that CINEMATONE CORPORATION is geared to produce and deliver PENNY PHONO units and PENNY PHONO records in volume.

Information gladly supplied to interested Operators,
Distributors and Jobbers on request.

CINEMATONE CORPORATION

1107 N. HIGHLAND AVE., HOLLYWOOD, CALIF.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: It Makes No Difference Now, Cliff Bruner and Jimmy Davis; I Ain't Gonna Give Nobody Any My Jellyroll, Mezz Mezzow; Horsey, Keep Your Tail Up, Freddie Schnickelfritz Fisher; Wabash Cannonball, Roy Acuff; Sugar Loaf Waltz, Freddie Schnickelfritz Fisher; Roushest Cal in Town, Brother Jones; I Wish I'd Never Learned To Love You, Texas Wonders.

INTERNATIONAL RECORDINGS: Our Own Polka, Swing Polka, Happy Little Chappie, Helena Polka.

FOREIGN RECORDINGS: German, Grillenhohzeit, Kornblumenblau, Dorfpolka, Holla Lady, Hungarian, Nem utik a jogaszt agyon, Polish, Baruska Polka, Krakowska, Swedish, Eldarewal-sen, Italian, Bionda Biondino, Reginella Campagnola, Rose Brillante, Greek, Asker-Zeibekiko, Zehra.

Artie Shaw. Shaw also goes good among the whites when dancing is wanted, but polkas are definitely climbing each day to overshadow other types. Novelities like *Horsey Keep Your Tail Up* are always welcomed and here is a threat to the first-place holders of the current week.

Louis Jordan's *Flat Face*, Jimmy Dorsey's *I Poured My Heart Into a Song*, Crosby's *It Must Be True*, Kyser's *Stairway to the Stars*, and Glenn Miller's *Wishing* certainly bring out the singing.

JOHN ESCUDE,
Fazzio Bros.,
New Orleans.

Adding Phono Equipment

HADDONFIELD, N. J., Aug. 19.—Charles W. Young, Gabel distributor for this area, has recently purchased some new equipment to add to his Gabel routes around this territory, it is reported. Young has extensive routes and reports business to be holding up very well.

VICTOR INTERNATIONAL RECORDS

HURRY! Get These
Big Money-Makers
NOW

GLAHE MUSETTE ORCH.

V-710 BEER BARREL POLKA
HOT PRETZELS
V-722 JELLY ROLL POLKA
WPA—Polka
V-725 LOW DOWN—Fox Trot
PLAY ME—Polka
V-6397 HOLLA LADY
ALPINE DANCE

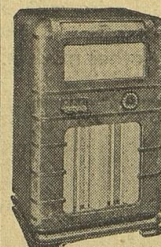
L. DUCHOW ORCHESTRA

V-716 HOT CLARINET—Polka
JOLLY COPPERSMITH—Polka
V-714 EMILIA—Polka
CLARINET POLKA in waltz tempo

ORDER
FROM YOUR LOCAL
VICTOR
DISTRIBUTOR

DON'T FORGET THAT G & G SLOGAN:
"It's Not a Sale Unless You're
Satisfied!"

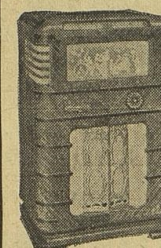
SAVE 33 1/3% ON GRILLES



WAS
\$16.50
NOW
\$12.45

Three pillars of assorted plastic combinations—choice of 2 Yellow-1 Red, 1 Red-2 Yellow, 1 Red-2 Blue, 2 Blue-1 Red, 2 Red-1 Green, 2 Green-1 Red. Also available for 412 Wurlitzer at same price.

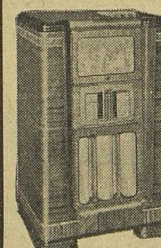
616—SPECIAL 716 and 412



REGULAR
\$25.00
NOW
\$16.66

Two new brilliant red plastic pillars with cast aluminum design in center, backed by sparkling silver jeweled cloth.

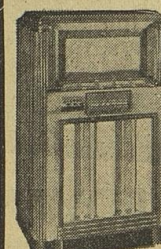
616 With Side Grille



WAS
\$16.50
NOW
\$12.45

Three colors of assorted plastic. 2 Yellow-1 Red, 1 Red-2 Yellow, 1 Red-2 Blue, 2 Blue-1 Red, 2 Red-1 Green, 2 Green-1 Red.

ROCK-OLA IMPERIAL 20



WAS
\$16.65
NOW
\$14.95

COMBINATION of COLORS
Red, Green, Blue, Yellow.
SEEBURG REX

MONEY BACK GUARANTEE!
Write for Circular and
Quantity Prices!

GERBER & GLASS

914 DIVERSEY PARKWAY
CHICAGO, ILLINOIS

THE BEST

In tone and plays and in everything you want out of a good automatic phono needle. Ask any music merchant about Maestro Point. Guaranteed to give satisfaction. Sample needle 35c.

MAESTRO POINT

See Your Distributor or Write

THE ELDEEN COMPANY,
176 W. WISCONSIN AVE.
MILWAUKEE, WIS.

2000 and Better Plays

AUTOMATIC PHONO NEEDLE

Sensation of the Young Democratic Convention at Pittsburgh....

Mr. Roosevelt, Won't You Please Run Again?

Music by Jay Gorney, composer of "Brother, Can You Spare a Dime?"
Sample records mailed upon receipt of 75c cash.
Send for music and orchestrations.

Published and recorded by ADVANCE MUSIC, INC.,
228 Markham Bldg., Hollywood, Calif. 7 West 45th Street, New York City

Southern Distributors: Shayne-Dixie Music Co., Inc., 701 N. Miami Ave., Miami, Fla.

WORLD'S LOWEST PRICES	WURLITZERS	WORLD'S FINEST EQUIPMENT
Wurlitzer 412 \$ 44.50	10 Record Capehart .. \$27.50	Wall Boxes \$ 2.50
Wurlitzer 312 44.50	20 Record Capehart .. 65.00	Rock-Ola Monarch ... 158.50
Wurlitzer 616 84.50	Mills Do Re Mi 35.00	Refinished and thoroughly reconditioned. 1/3 Deposit.
Wurlitzer 716 84.50	National 9-30 Cigarette Machine 59.50	Balance C. O. D.
Wurlitzer 24 149.50		

DAVIS SALES CO., 105 Lexington Avenue, Syracuse, N. Y.

MUSIC MERCHANDISING

Music's Growth in S. A. Presages Phono Activity

Plans for inter-American copyright provisions to aid sister republics

CHICAGO, Sept. 23.—The use of coin machines in the South American and Latin American republics has continued steadily for the past year, helping to develop the music field, both classical and swing. Music requirements, of course, are different in the sister republics and in recent months moves have been forthcoming to develop music composition and use.

More than 1,000 musicologists, practicing musicians and government officials have enrolled in the membership of Americanismo Musical, a movement to support contemporary composition and music study in the countries of South America. A meeting of the group took place in New York several weeks ago. The organization publishes a bulletin, *Boletín Latino Americano de Musica*, which is distributed thru that continent.

Chief aim of the group is inter-American copyright legislation covering musical composition. Lack of copyright legislation is why so little South American music is heard in this country, according to organization officials.

The part of music machines in this picture is clear. Phonographs in South America are stimulating and will further stimulate composers of that country to greater activity. Demand for music to be used on phonographs placed in the American republics will enlarge the field for more music. A precedent is seen in the United States, where automatic phonographs have become responsible for a portion of the terrific output of Tin Pan Alley and the more serious composers. Copyright legislation would aid in that American record manufacturers would find it profitable to record music from South America, for which there would be a demand in both continents, North and South America.

Specific reason for the need of copyright legislation is the fact that South American composers are automatically deprived of protection and remuneration in the United States, since the U. S. does not adhere to the Berne convention, protectorate for compositions of other nations.

The extent of the placement of phonographs in South America is not definitely known, but reports indicate that the

field is growing and that there is much interest among South American firms and already established operators. Consular reports showed that in the past year phonographs have been set up in many districts and are proving a profitable venture.

To get back to the music side of South America, the South American musical organization heretofore mentioned suggests that there be wider intercourse between composers and artists in both the United States and South America; that musical societies make special effort to include works of one another's composers on their programs and that all users of music exploit the music of each other's nations.

In a report on South American music one Venezuela expert said that the music of his country was little influenced by Indian melodies but was harmonically based on Spanish music. He traced the characteristic syncopated rhythm to the Venezuelan Negroes, pointing out that whereas the Negroes of the United States syncopate in double rhythm, those of his country syncopate exclusively in triple rhythm.

Other South American experts from various countries have told of the music of their respective nations and have emphasized the fact that South Americans are a music-loving peoples. They seemed of the belief that South American music could become very popular in the U. S. They indicated that the encouragement of music in South America would be welcomed.

New Name Adopted For Music Group

HOUSTON, Sept. 23.—Music operators of Houston and Harris County are now organized as Associated Phonograph Operators of Harris County, Texas; that organization having replaced the nationally known Music Operators Association, Inc., of Houston.

The original association, once literally 100 per cent strong, normally included

slightly more than 90 per cent of operators and phonographs in its territory. Practically the same group is now enrolled in the new organization.

Officers are: President, F. S. Clancy; vice-president, Sam Ayo; treasurer, Lester Hearn; executive secretary, W. A. Niemackl. Meetings will be held first and third Thursdays at downtown Milam Building. Association headquarters are at 518 Anita avenue, Houston.

St. Louis Music 100% Organized

ST. LOUIS, Sept. 23.—At a special meeting held September 5 here, the Associated Phonograph Owners' association, took in eight new members, which makes the organization 100 per cent organized here. Until about a month ago there were two associations here, but the one has been completely disbanded and all of its former members have joined up with the Associated Phonograph Owners. This was good news for all those present, as it was pointed out that the fight for the past two years between the two organizations has cost the phonograph operators of this city thousands of dollars.

All the members signed the working agreement and all is very harmonious. At the officers' table at the meeting all officers were present, they being George Ogilvy, president; John LeBan, vice-president; J. H. Beckman, treasurer, and Martin C. Balensiefer, secretary and manager.

Vera Cruz, Mexico

Coin-operated phonographs are very popular in this part of Mexico and it is possible that there may be similarly an extensive opportunity for the introduction of cigaret and candy vending machines, amusement table games and the like.

As for the rest of Mexico standards of living are, for the most part, not as good as in Vera Cruz. The necessary coin for use in machines is considered to be too much to spend by the average citizen. Few people would wish to invest a toston (silver Mexican piece worth approximately 8 cents), and it is felt that the use of smaller coins would not justify the investment on machines. (Consular report, July 13, 1939.)

demand and looks to prove a bigger money-getter than their previous hits.

Count Basie, a native son, always fares well in this town and his recent recording of *Moonlight Serenade* is bearing out our contention. Crosby's and Clinton's versions of *An Apple for the Teacher* are running about neck and neck.

Two numbers which we thought good but have faded here are *Moon Love* and *To You*. Neither has Jimmy Dorsey's or any other version of *The Lamp Is Low* done very well.

Sunrise Serenade has been the big money-getter of the season, and the record has been replaced at least twice on every box we operate. All hands playing this number take. *Melancholy Mood* appears to be an eventual hit, coming up slow. *El Rancho Grande* hasn't been as big as we had hoped for. Bing Crosby's *What's News?* hasn't got started as yet.

Columbia's new red discs are going over pretty big. Goodman's *Comes Love* has proved unexpectedly popular. Teddy Wilson's *Love Grows on the White Oak Tree* so far has taken the lead on discs bearing this title.

Well, *All Right*, at last has faded. *I Want the Water*, particularly Ella Fitzgerald's version, is coming up. Also to be noticed is a trend towards deep Mexican songs in many parts of the city.

Hoping this letter will be of some value to you, I am,

RALPH L. FULLER,
The Automatic Music Co.,
Kansas City, Mo.

Detroit

To the Editor:

Your record columns are fine things for the operators. Operators are always in a hurry and when they see certain numbers in *The Billboard* they know they are pretty good ones to pick and that they will be pretty certain of bringing in the nickels.

I find records by Lyle Hampton's Band are pretty popular now. *Sunrise Serenade*, by Glen Gray; *Just for a Thrill*, by Inkspots, and *Comes Love*, by Artie Shaw, are in high favor in almost every type of location and especially in smoke shops and beer gardens.

The recording companies are to be commended for the splendid records we are now getting and with *The Billboard* record columns furnish a valuable aid to music operators. CLEO HARDY,
Detroit.

Elwood, Ind.

To the Editor:

In this locality Bing Crosby still is tops in the vocalizing end, while Glenn Miller holds the throne as a No. 1 dance band. Orrin Tucker with his *If I Knew Then* is a comer with plenty of possibilities. Bing Crosby's arrangements of *An Apple for the Teacher* is a topnotch tune at the present time.

In the colored areas any of Ella Fitzgerald's numbers go over with a bang. Jimmie Lunceford's *I Love You* is also a good number in these locations. Curtis Jones is generally preferred for blues numbers in the colored area.

The Jumpin' Jive, by Cab Calloway, is a number that satisfies the souls of the jitterbugs in any location. In this same category comes Artie Shaw's *Traffic Jam*.

It is hard to say as to whether the polka craze is on the down grade or not. *Beer Barrel* is still coining plenty of nickels, but it seems that other polkas are on the way out.

It's a Hundred to One, by Orrin Tucker, is gaining in popularity in this vicinity, and in all probability will be a hit tune.

As to sweet numbers, Freddy Martin's *Winter Blossoms* is fine. Wayne King's *Man With the Mandolin* is also a favorite.

Sincerely believe you have the right idea in publishing the column "What the Records Are Doing for Me." It is a boon to the operator who is always in doubt as to what the records will really do for him.

LAIRY McCAREL, Route Mgr.,
King Music Service,
Elwood, Ind.

What the Records Are Doing for Me---

In this, the operators' own column, the music merchants of the entire nation help one another to select the biggest money-making records. It is a service by the operators and for the operators. When contributing to this column be sure to include the name of the recording, the name of the artist and the type of location the recording goes best in.

Address communications to WHAT THE RECORDS ARE DOING FOR ME, THE BILLBOARD PUBLISHING CO., 54 W. Randolph, Chicago, Ill.

Spokane, Wash.

To the Editor:

Over the Rainbow, by Glenn Miller, is doing more than its share in collecting the nickels. All Glenn Miller recordings are going over big for me. *It Makes No Difference Now* is really going to town with us. Some of these tear-jerkers go over big when you have a location that caters to men only.

The *Beer Barrel Polka* is slowing down, but that one piece gave us a new lease on polkas. We have had unlimited success with several of them since then, namely, *Holla Lady*, *Hic-Polka*, *Dopey* and *Banana Split*.

Miller's *Baby Me* and *Sonny Boy* are starting to take hold. *Are You Having Any Fun?* shows promise. Naturally, here in Spokane Bing Crosby pieces never let us down. His *El Rancho Grande* went right to town.

We have several locations in college towns and they go for orchestras rather than the name of the record. Artie Shaw, Glenn Miller, Gene Krupa, Kay Kyser, Benny Goodman and Tommy Dorsey are the top flight.

GORDON LOOSMORE,
Fred Lavell & Co.,
Spokane, Wash.

Kansas City, Mo.

To the Editor:

With the coming of cool weather we have already begun to notice a pick-up in the flow of buffaloes thru our machines. Good, live music is rather scarce in this vicinity and, hence, persons seeking dancing amusement give greater business to record playing machines.

With the showing of *Wizard of Oz* thruout town we have received quite a few calls for *Over the Rainbow*. Bob Crosby's platter going over considerably better than Judy Garland's. The Ink Spot's new disc, *Address Unknown* and *You Bring Me Down*, is already in big

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: My Sweet Darling Wife, Shetton Bros.; She Gave Me the Bird, Light Crust Doughboys; Makes No Difference Now, Cliff Bruner and Jimmy Davis; Horsey, Keep Your Tail Up, Freddie Schnickelfritz Fisher; Wabash Cannonball, Roy Acuff; Sugar Loaf Waltz, Freddie Schnickelfritz Fisher; Roughest Gal in Town, Brother Jones; You Can't Fool a Fool All the Time, Shetton Bros.

INTERNATIONAL RECORDINGS: Pick Me Up, Guess It, Swing Polka, Helena Polka.

FOREIGN RECORDINGS: German, Wenn Der Toni Mit Der Vroni; Erika; Holla Lady, Hungarian, As a Szep, Az a Szep; Sarboagard, Dombovar. Italian, Giocondita. Polish, Zazdrozna Polka; Mularze-Mularze-Waltz. Swedish, Hem; Kal-Agusts Klaver.

Open Big Phono Remodeling Plant

BROOKLYN, Oct. 21.—Sam Sachs, of Acme Sales Co., has contracted for "the largest phono remodeling plant," a few blocks from its present showroom, it is reported.

Sachs says, "Due to the large amount of business which we are doing we have found that we do not now have enough space to handle the remodeling of machines. We have therefore contracted for over 10,000 square feet of space at 1775-1777 Coney Island avenue, where we will have the largest plant of this kind in the country. Our quality remodeling has won the acclaim of all operators."

"We have arranged for a New York City showroom and depot at 625 10th avenue, where New York City, Westchester and Upstate operators can bring their phonos and call for them. From there they will be transported to our plant where trained experts, well acquainted with every type of phonograph on the market, will remodel them as ordered."

"Our business is to buy and sell phonographs and to remodel them for operators. We do not operate ourselves. We also sell parts to those operators who want to remodel their own machines. However, experience has shown us and many will agree with us that it is better to have our factory experts do the job."

"We also offer the phonograph operator a chance to realize greater profits from his phono by going over our 11-point program which brings many new ideas to the market."

Natchez, Miss.

NATCHEZ, Miss., Oct. 21.—October brought more and better business to all ops in this section of Southwest Mississippi and Northeast Louisiana. Cigarette machines continue to lead the field for business in this locality, but the phono biz is picking up plenty and all ops are stocking up with new tunes.

Louie Phillips, formerly of the J. & J. Co., has taken over management of the Parkway Inn on U. S. Highway 61, near Natchez. Machines in place including new Wurlitzer phono owned by the Seramac Novelty Co.

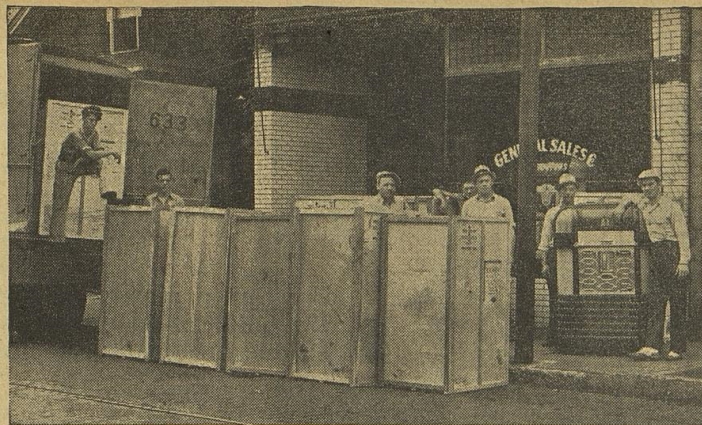
Sam Serio and Sam McCabe, of the Seramac Co., are real football fans. Sam Serio is sponsoring a local 90-pound team of orphan boys from D'Evereux Hall Catholic Orphanage. He calls his team the "Red Raiders," while McCabe is pulling for the University of Mississippi Rebels. He graduated from Ole Miss, and on September 30 at Baton Rouge, La., when Ole Miss beat Louisiana State University 14-7 in the season opener Sam was a loud roofer. He also does the p.-a. system announcing at local high-school games. Some fans these Sams, but they still manage to attend to their growing biz.

George W. Healy Jr., of New Orleans, La., managing editor of *The Times-Picayune* and *Daily States* newspapers, was the guest of Mr. and Mrs. Sam McCabe on Tuesday and Wednesday, October 3 and 4. Healy is a former Natchez boy, who made good in the Crescent City and has many friends among local ops.

Friends of Everett Osterberg, Ferriday, La., op, regret to learn of the death of his father, O. S. Osterberg, 71, former Ferriday postmaster, who died on October 3. Funeral was held on October 5 at Natchez, Miss., with many ops attending.

Operators in this section are going in for hunting on a large scale. Biggest hunter among the local ops is big Bill Eldt, who is an expert shot. Bill always returns with plenty of game. At present he is bagging squirrel, but he hunts all game in season and is as good with a rifle or gun as he used to be with golf clubs before going into the machine biz. He was pro at the Milwaukee Country Club, the Tripoli in Milwaukee, Wis.

Appearance on a one-nighter at the newly completed \$75,000 high-school gymnasium and auditorium at near-by Ferriday, La., has created a heavy demand for Jan Garber, "Idol of the Air-lanes," and his band recordings. Gar-



T. M. HAWK, GENERAL SALES CO. OFFICIAL and distributor for Rock-Ola Luxury Lightup phonographs in Fort Wayne, Ind., supervises the unloading of another shipment of Rock-Olas. Jack Wilkinson, at far right is sales manager.

ber's brother, Myron, is married to a Ferriday resident, the former Rose Pasternack. Garber's band made a big hit and played to a full house on October 5.

Beverage machines continue to do well in area in spite of coming of cooler weather. Machines are located at all industries. Natchez has several new enterprises and all have installed machines.

Bruce Swayze Jr., Ferriday, La., op, says he wants to thank Jimmy Dorsey for use of his (Swayze's) name in a recent ad in *The Billboard*, which quoted Bruce as saying Jimmy's records were all money-makers for him. "I might add," says Bruce, "that the same goes for brother Tommy." Those Dorsey brothers seem to be tops with ops around here.

London

LONDON, Sept. 28.—Increase of tax on tobacco in British war budget introduced yesterday deals a blow to automatic machine vending of cigarettes. This is second tax jump in the year and there seems no possibility of adjusting packings with fewer smokes as served in first instance. Many tobaccoists in London have already withdrawn night-service vendors outside shops owing to space being taken up by sandbag air-attack precautions.

One American machine has made a first appearance here in war days, namely, Bally's Headliner. This is not thru relaxation of import restrictions. Western Novelties Co. had a shipment in port just before war broke out and held games in bond until now.

Cables sent en route show that Percy Goddard is well on his way to New Zealand.

Operators with scattered routes are experiencing service and collection difficulties thru rationing of petrol supplies. Several dealers have had vehicles taken over for government purposes. Nevertheless the business is far from taking the count.

Boston

BOSTON, Oct. 21.—Dave Bond, of the Trimount Coin Machine Co., manufacturer of Snacks, says that within two months he will introduce a new and exclusive product. He says that it has been in the process of development for the past 18 months and is now nearly ready for manufacture and sale. He expects to make formal announcement some time in November.

Rock-Ola in Boston announces a change in the local set-up. George Young, former factory representative, has been promoted to district manager for New England and part of New York. Ben Palastrant becomes exclusive distributor in New England for the Rock-Ola forces. Ben has added a new truck to his retinue for more rapid servicing and also has two mechanics on call all day for any balky phonog. Ben also says that the fall business has been great.

The many friends of Dave Myers are

sympathizing with the popular and veteran service man on his recent stock loss. The storehouse in which Dave was keeping some 100 assorted machines which he could not keep in his overcrowded offices burned to the ground. Dave had no insurance on the stock, as it had been rapidly moving stuff and there is nothing left of the machines. He is still smiling, however, and says that he still has enough stock to supply the needs of his many customers.

Ed Raverby, of the Owl Mint Machine Co., New England distributor for Mills Novelty Co., reports that business is well ahead of previous years. He has locations from Fort Kent, Me., to New Haven, Conn., which is covering New England from top to bottom. Ed, who with his brothers, Al and J. S., was one of the pioneers in the machine-operating biz, is planning to enlarge his quarters. Ed adds that he remembers the time when the national manufacturers did not think much of New England as a section for machine locations. However, right now, he says, they know that

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: She Gave Me the Bird, Light Crust Dough Boys; They Go Wild, Simply Wild Over Me, Freddy Schnickelfritz; Fisher; Truck Driver's Blues, Cliff Bruner; I Only Want a Buddy, Not a Sweetheart, Sally Foster and the Travelers; It Makes No Difference Now, Cliff Bruner's Texas Wanderers; The Answer to It Makes No Difference Now, High Flyers

INTERNATIONAL RECORDINGS: Let's Have a Drink; Ta-Ta-ha, Polka; Hula-Hula, Polka; Humdinger

FOREIGN RECORDINGS: German, Kornblumenblau, Richthofen Marsch; Bohemian, Prijdi K. Nam, Moje Mary; Polish, Oj-Oj-Cos Mnie Lechce, Jozu Polka; Swedish, Very, Very Welcome, Mr. Swanson; Italian, Emma Polka, Valzer Dell'Organino; Greek, Fevga Zehra; Yiddish, Abi Er Ken Tantzen.

this section is one of the best in the country and has not yet been developed to the fullest of its possibilities.

The Automatic Music Co., of Brighton, thru Proprietor Klapper, harmonizes with other local ops in saying that play has increased noticeably this summer and fall. He says that keeping up with the new records and placing them all around accounts for part of his success. Fellows like Glenn Miller and records like *Blue Orchids* and *Jumpin' Jive* are also partly responsible for the increased revenue, he feels.

A-1 EQUIPMENT AT NEW LOW PRICES

	Each		Each
Seeburg 1935 Selectaphones.....	\$17.50	Rockola 12-Record Rhythm King	\$35.00
Mills Swing Kings	22.50	Mills Do-Re-Mi	29.50
Rockola Regular, 1936 Model, 12 Rec.	25.00	Wurlitzer 412 or 400	39.50
Seeburg Model A	25.00	Wurlitzer 616 or 716	89.50
Seeburg Model A, with Illuminated Grill and Moving Background	35.00	Wurlitzer 616-A	94.50
		Wurlitzer 24-Record	144.50
		Rockola 20-Record Imperial	76.50

All Ready for Location. Immediate Shipments. Send Deposit With Order.

SOUTHERN AUTOMATIC MUSIC COMPANY

312 W. Seventh,
CINCINNATI, O.

620 Massachusetts Ave.,
INDIANAPOLIS, IND.

542 S. 2nd St.,
LOUISVILLE, KY.

SEEBURG DISTRIBUTORS

WURLITZERS

MILLS • ROCK-OLAS

FINEST RECONDITIONED PHONOGRAPHS AT LOWEST PRICES

LARGE SELECTION OF THE FINEST RECONDITIONED CIGARETTE MACHINES

BABE KAUFMAN MUSIC (CIRCLE CORP. 6-1642) 250 W. 54th St., N. Y. C.

KY. SPRINGLESS SCALE CO.

516 S. 2ND ST., LOUISVILLE, KY.

KENTUCKY'S Distributor of WURLITZER PHONOGRAPHS AND COIN-OPERATED AMUSEMENT MACHINES OF LEADING MANUFACTURERS.

A large display of New and Reconditioned Novelty and Free-Play Machines on hand at all times.

PHONOGRAPHS BANKRUPT CLOSEOUTS

48 BRAND NEW NEVER UNPACKED Late Models 20 Record Selection. Beautifully illuminated. Finest tone instrument built. Foolproof mechanically and built for YEARS OF PROFIT TAKING. For the SMART OPERATOR who recognizes the dividing line between EARNINGS and MORE PROFITS. @ \$385.00 OUR PRICE \$185.00 CASH.

We will allow liberal allowance on FREE PLAY GAMES. (LATE) Mills VEST POCKETS (machine for machine) against this price also. MANUFACTURER PROHIBITS USE OF NAME IN ADVERTISING THESE SPECTACULAR INSTRUMENTS AT THIS LOW PRICE. 1/2 Deposit Required. Balance C. O. D. Will ship subject to YOUR examination. ACT TODAY.

THE BEVERATOR COMPANY, Cambridge, O.



MUSIC MERCHANDISING



Phonograph Interest at High Pitch for Year End

Production compares well with top year — record sales set high mark

CHICAGO, Nov. 18.—Reports current in Chicago this week indicate that interest in phonographs will remain at a high pitch until the end of the year, altho the seasonal decline in buying will soon set in, according to one report. Interest in new developments is keeping the phonograph division keenly observant of the trends.

Unofficial estimates of the production of automatic phonographs for the year 1939 place the total at 70,000 to 77,000. This estimate is based on various reports, considered reliable, as to the production of five manufacturing firms decidedly active in the phonograph field.

This compares favorably with the estimated record production year (1935), in which a total of 120,000 phonographs was said to have been produced.

New Phonographs

In looking forward to 1940, reports

coming chiefly from distributing circles say that 1940 phonograph models will reveal new cabinet designs and simplifications in mechanisms.

New interest was aroused in coming phonograph models when rumors became apparent certainties that probably two manufacturing firms not in the phonograph field heretofore would introduce new machines for 1940. There are other rumors still afloat.

Music operators are said to have arrived at systematic buying plans in purchasing new machines, setting aside so much of earnings to make replacements. An increasing number of games operators were said to be buying phonographs in the fall of 1939.

Record Use Grows

Interest of phonograph operators in records had attained a high pitch by the fall of 1939. Operators reported that at least one record manufacturer usually shipped about one-third of the records ordered. The explanation for this was that records could not be made fast enough to supply the demand for current hits.

Calcutt Urges Planned Operation

FAYETTEVILLE, N. C., Nov. 18.—Joe Calcutt, of the Vending Machine Co., recently stressed the need of operators for an assured income. He had in mind the operation of machines which were completely legal and could be operated everywhere.

"Operators must protect their incomes," believes Calcutt. "They must assure themselves that regardless of conditions today, they are prepared for tomorrow."

"Music-machine operators who have already taken advantage of this assurance of their income have come to accept the Mills Throne of Music in the three States we cover, Virginia, North and South Carolina, as one of the 'richest and rarest of phonographs.'"

Calcutt reports that the Vending Machine Co. has arranged it so that operators may easily enter the phonograph field.

Evrard Trio Sings For Indiana Ops

EVANSVILLE, Ind., Nov. 18.—One of the special entertainment features provided at the regional meeting of the Indiana State Operators' Association in Evansville, Ind., October 29 was the singing of several selections by a girl's trio, provided thru the courtesy of representatives of the Decca Record Corp.

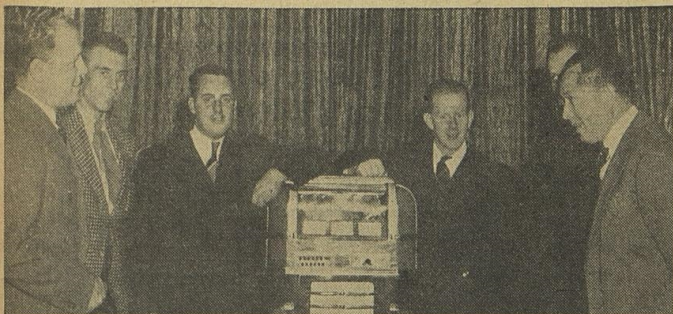
At an informal gathering before the official opening of the meeting the girls sang special arrangements of popular numbers. The trio is composed of three sisters—Lorraine, Louise and Kay Evrard, ages 19, 18 and 16, respectively. They have been in Evansville for two years and have recently been recognized by local orchestras.

Their first professional engagement was for Station WGBF, Evansville, which has extended thru the past year. They also recently finished 12 weeks at Hayden's Blue Bar in Evansville.

Public Relations for Conclave . . .

CHICAGO, Nov. 18.—Announcement has been made that the Theodore R. Sills & Co., public relations counsel, have been appointed by Coin Machine Industries, Inc., to handle publicity for the 1940 Coin Machine Convention. Contact man with the Sills firm is Hugh J. Burras, formerly associated with the coin machine industry and well known to many in the industry.

Burras is vice-president of the organization. Sills is said to be the largest public relations and publicity agency in the Middle West. It is also reported that the firm is serving more nationally prominent trade and professional associations than any other agency in the United States.



WHEN WURLITZER MEN GET TOGETHER as they did at the Pittsburgh Open House Meeting, there are sure to be smiles in the discussion of the Wurlitzer Step-by-Step Modernization Plan. At the left is "Mike" Hammergren General Sales Manager of the Rudolph Wurlitzer Co. Next to him is I. Rothstein, of the Banner Specialty Co., Pittsburgh. Others in the group are Charles Madlock, operator of Jefferson, Pa., and two other Wurlitzer operators whose names were not caught.

Coming Events

Annual Coin Machine Convention, Sherman Hotel, Chicago, January 15 to 18, 1940.

Indiana State Operators' Assn. State-wide convention and display, Indianapolis, December 2 and 3, 1939.

New Jersey Cigarette Merchandisers' Assn. banquet, February 10, 1940, Hotel Douglas, Newark, N. J.

Annual Parks, Beaches and Pools Convention, Hotel New Yorker, New York, December 4 to 8, 1939.

Refrigeration Show and Convention, Stevens Hotel, Chicago, January 15 to 18, 1940.

National Tobacco Distributors' Convention, Palmer House, Chicago, January 17 to 20, 1940.

International Assn. of Fairs and Expositions, Hotel Sherman, Chicago, December 5-6, 1939.

Second Annual Regional Show for Northwestern Operators, sponsored by the Minneapolis Amusement Games Association, Inc., Twin Cities, Minn., last week in January, 1940.

Unabated Demand For Phono Domes

CHICAGO, Nov. 18.—Officials Paul Gerber and Max Glass, of the distributing firm of Gerber & Glass, report an unabated demand on sales of their latest offering to music merchants. "Every week has shown a steady demand for 1940 Phonograph Domes. Nine weeks have passed since we started to advertise this product and the ads are drawing as much and more today as they did the very first week."

"The 1940 Domes enable operators to increase their earnings because the Dome livens up old machines, attracts more players and consequently draws more nickels, dimes and quarters. In this day of streamlining good appearance is a necessary requisite and the Domes are doing a good job in bringing attractiveness to phonographs which otherwise would be either out of operation or earning very little," it was stated.

Rock-Ola Radio Program on WIND

CHICAGO, Nov. 18.—Rock-Ola has taken to the air lanes with a radio program to be broadcast daily except Sunday over Station WIND, Chicago. The move is unprecedented in the history of the coin-operated phonograph field, firm officials believe. Sport highlights and important news announcements will be featured by well-known announcers.

David C. Rockola, president, in commenting upon the new feature, said: "In going on the air we open a new field for distributor and operator co-operation. We consider this step to be further evidence of our desire to work closely with every individual depending upon the popularity of Luxury Lightphonograph records for improved earnings."

Ben Boldt, advertising and sales promotion manager, was enthusiastic over the radio program. "This is only the first step in Rock-Ola's new distributor-operator co-operative program. It will stimulate new interest and build to a higher level the public's appreciation of automatic phonographs and also create a great new following for Rock-Ola's phonographs."

Comments from the trade, firm officials indicate, are favorable, with all believing that many direct benefits will be derived from the program.

Surprise Party For Frank Merkle

ST. LOUIS, Nov. 18.—Frank P. Merkle happened to attend the Southern Illinois Phonograph Operators' Assn. meeting at East St. Louis October 31, the very day that he had completed five years as district manager for the J. P. Seeburg Corp. in the West Central States.

After the business formalities had been disposed of the operators got together and put on a party for Merkle. It was a real surprise, for tho he had been invited to give a talk at the meeting on manufacturer, distributor and operator relations, he did not know of the celebration that had been planned for him.

Hardy Schneider, president of the association, gave Merkle a splendid send-

off, complimenting him on the showing he has made for his company's products in that territory and also for the personal attention and co-operation given to the operator and his problems.

Among those present at the meeting were Roy Kaesberg and Chub Schwartz, of Fairbank Phonograph Corp.; Peter Brandt, St. Louis Wurlitzer distributor, with his salesmen, Joe Ryan and Art Woods; Carl Trippe, of Ideal Novelty Co., Rock-Ola distributor; Mr. and Mrs. T. E. Heffernan and Mrs. Scott, of Springfield, Ill.; Mrs. Ripley, of Alton, Ill.; Art Schooley, and William Best, of St. Louis.

Phono Distrib Gets Disk Agency

SYRACUSE, N. Y., Nov. 18.—Mac Cohen, of the George Ponser Co., has been appointed distributor of Decca Records for Central New York State, it has been announced.

"Tho we are mainly interested in the sales of phonographs in our territory," said Cohen, "we are endeavoring to render a complete service to music machine operators and therefore we feel that our appointment as distributors for Decca Records in this territory is of importance to operators here."

"We will maintain a complete stock of these records and will also carry all supplies. Operators may call on us for anything they desire and get immediate service."

"Being interested in sales and service to Mills phonograph operators, we don't expect to make any large profits from the sales of records. We consider this part of our service to the men here. Therefore any phonograph operator wanting records can have them from our offices in Syracuse as speedily as possible."

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: 1

Ought To Break Your Neck, Roy Newman; The Last Trip of the Old Ship, Jimmy Davis; Kelly Swing, Cliff Bruner; Daddy's in the Dog House, Al Dexter; Rubber Dolly, Texas Wanderers; San Antonio Rose, Bob Willis and His Texas Playboys.

INTERNATIONAL RECORDINGS: Hungarian Polka; Erika; Dopey Polka.

FOREIGN RECORDINGS: German, Mensch, Arge Dich Nicht; Eine Seefahrt; Bohemian, Nezaluj, Nezaluj—waltz; Zlatov laska—polka; Polish, Bum Cyk Cyk, Zazdrosna—polka; Hungarian, Az a Szep; Swedish, Briggen Maria, Hem; Italian, Bella Biondina, Reginella Campagnola; Greek, Asker; Yiddish, Zol Zein Freilach.



MUSIC MERCHANDISING



Talent Agencies Utilize Wurlitzers

NEW YORK, Dec. 23.—"No less than three prominent exhibitors at the 21st annual convention of the National Association of Outdoor Amusement Industries, staged December 5 to 8 at the Hotel New Yorker, featured Wurlitzer phonographs at their displays," reveals a spokesman for the Rudolph Wurlitzer Co.

"The William Morris Agency, Inc.; Consolidated Radio Artists, Inc., and the Music Corp. of America used Wurlitzer Phonographs in their booths thru the courtesy of the Modern Vending Co., Wurlitzer distributor for Metropolitan New York.

"This trade show, sponsored by the National Association of Amusement Parks, Pools & Beaches and the American Recreational Equipment Association, is the largest of its kind in America. Nat Cohn, Irv Sommers and Harry Rosen, Modern Vending executives, scored in placing Wurlitzer instruments before the huge throng that attended this outstanding annual show."

Conditions Good, Bob Gabel Reports

CHICAGO, Dec. 23.—Robert Gabel, official of the John Gabel Mfg. Co., manufacturer of phonographs, returned recently from a trip thru the East and Canada. He brought back news from various stops on his route. He reported that George Blomberg, Detroit operator, found business good in spite of the recent automotive strike.

Vincent Barrie, of St. Thomas Sales, St. Thomas, Ont., told Gabel that the phonograph business was good. Barrie is negotiating for more Gabels for his territory, it is reported.

In Cleveland, he found Earl Moloney, a proud new father who, naturally, had little time for business. Pioneer Automatic Phonographs, Pittsburgh, owned by Mr. and Mrs. Harry Dale, were enthusiastic because of the activity of the steel mills in their city, which were working at close to capacity operation.

Mr. Soklove, of Peerless Venders, Philadelphia, is operating a route of Gabels with great success, Gabel reports. Sales to operators there are higher than at any previous time. William F. Petty, of Trenton, N. J., reports the phonograph business highly satisfactory.

Gabel also took time out to visit with Eddie Ross, of the Oriole Coin Machine Co., Baltimore.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Two More Years (and I'll Be Free), Jimmy Davis; Chiselin' Mama, Sweet Violet Boys; No Matter What They Say, Shelton Bros.; I'm Just a Poor Hillbilly Looking for a Hill, Prairie Ramblers; Rubber Dolly, Light Crust Doughboys.

INTERNATIONAL RECORDINGS: Give Me a Little Kiss; First Calory; Twinkle Toes.

FOREIGN RECORDINGS: German, Unter Dem Kastanienbaum, Spiel Mir Auf Der Balalaika; Bohemian, Boleraz, Sohai; Polish, W Warszawie Byc, Podaj Muszardę, Tu Lulu; Hungarian, Sarga Lilium; Swedish, Storbarten Gar; Italian, Palermo Canta, La Piccinina; Greek, Asker; Yiddish, Freilichs.

The Importance of the Music Machine Operator

By TOMMY DORSEY

TOO few people, particularly among those outside the trade, realize the important part of the coin machine and its operator plays in the promotion of a band or song today. To the average person a band, song or record is popular because he likes it along with several thousand other people who by some strange coincidence like the very same thing. Others scratch below the surface a little, just a little, and let it go with a radio build-up, the doings of the record company, plugs by song publishers or press notices.

True, all these are important to us band leaders and song publishers and they all contribute greatly toward putting things over. As for the public's likes—well, you can't force something it doesn't like down its throat. The folks like a lot of things. The idea is to pick out the ones you'd like them to like best and feed it to them. We in the trade know how this works.

However, with all these credit lines being given out by the people who spend the money, very few have stopped to consider the coin machine. To them the coin machine is something to be played in relaxed moments and not considered a part of any promotion set-up at all. Very few realize the large business into which this field has grown, thanks to these same people.

A powerful operator with several hundred machines working in good spots is in a position to help make—or help break—any of us and any of our tunes.

It's evident how he can help make them, simply by plugging them in all his machines. Costly? Naturally, but if it's good material it'll pay off and nobody knows this better than the operator. He doesn't plug bad material. He wouldn't have those several hundred machines if he did.

Turn about is fair play and the operator is in a better position to kill a song or band in his territory. He just eliminates them from his machines, then to drive in the nail a little farther, features a similar song or orchestra of the same style. He leaves out some popular novelty ditty that may be sweeping the country in favor of another novelty record. The customers play what he gives them and a star is born.

None of this has been any startling news to the operators. I mention it merely as a means of pointing out the force behind the coin machine, a force not realized by the public and recognized only recently by the trade. Now the operators are being showered with promotional material, more than they realized ever existed. As a matter of fact, most of it never did exist until an analysis or two showed the powerful position of the operator in the industry.

I don't think I've been writing out of turn in painting this picture of the nickel driven power, for I've watched it closely. I've tried to make contacts with as many operators as possible in my journeys and for the past two years have kept in touch with them thru my promotion man, Jack Egan.

When we turn out what we believe will be a good record for a coin machine we tell the operators about it. We don't announce everything we wax, for we don't want to wear out our welcome. We consider ourselves fair judges and I don't think we've called a wrong one yet.

Traveling around with a band keeps one pretty busy, even when we're in a city for a week. However, I have managed to meet a representative crowd of the country's operators and have found them all fine fellows and good businessmen with definite ideas on showmanship, many of which have helped us in our record work. I've had lots of laughs with them at social meetings and engaged in conversations that drew forth fine business logic.

I've never tried to pamper any coin operators because they're not the kind that want to be pampered. They like their talk straight from the shoulder, without benefit of fancy dressing. They'll give you your word a try and, if you're on the level with it, they'll listen the next time you want to say something. If you're feeding them hooey there isn't much sense in coming back.

I've been surprised at the reaction of the majority of operators to our letters. Rather than read them and toss them away, as you might expect the members of such a powerful industry to do, they sit down and write letters. We have correspondence with thousands of operators and the answers they've sent to our queries have been more than helpful to us in our work. Their suggestions all make sense, their criticisms are all constructive. And to top it off they write that they appreciate the attention we give them.

It's a thrill to me to find people like that, people who'll come down to your level and play ball with you without eternally thinking you're trying to "take" them. That's why I like the coin operators—they're one bunch of fellows who'll buckle down and work with you to help put something across to mutual advantage. I'm Irish all right, but this hasn't been any "blarney." A whole file full of letters from operators will back up these statements and I'm very happy to say they're all friendly letters.

You know it's a great feeling to have a lot of friends in the coin machine business. But, then, you fellows know that!

Detroit

DETROIT, Dec. 23.—Tom Agmey, of Highland Park, Mich., added phonographs to his music machine route recently.

The two Harrys—Harry Wish and Harry Ryther—were recent phonograph

customers. They are expanding their routes in preparation for better operation opportunities.

Harold Fine, who has operated Watling scales and pinball games in Detroit for some time, has formed a partnership with Philip Ross, also a Detroit operator,

Supreme Amuse. In New Location

BOSTON, Dec. 23.—Ben D. Palastrant, head of the Supreme Amusement Co. of New England, coin machine distributor, has announced the removal of the firm's offices and showrooms to 1022 Commonwealth avenue.

"You will note that we are moving to larger and more convenient headquarters, where we will also have a complete service department and we will carry a complete line of parts for our phonograph line," Palastrant says.

"We have purchased a new delivery truck and service wagon which we are using to give operators in this section of the country speedy delivery and better service," continued Palastrant. "We are preparing for an augmented line for 1940 and will have some of 1940's best money-makers on display. Needless to say, the doors are always open and we bid all operators welcome to drop in and view our new quarters."

Art Cabinet Will Exhibit at Show

CLEVELAND, Dec. 23.—Art Cabinet Sales Co., Cleveland, will have its complete line of cabinet stands for counter model phonographs on exhibit at the 1940 Chicago Coin Machine Show in January.

"The new de luxe auxiliary speaker will also be shown," Leo Greenberg, sales manager, announced. "Look for the entire line of Art Cabinet products at the show. See these beautiful cabinet stands and auxiliary speakers. They will help you make more profits during the coming year."

under the name of R. & F. Amusement Co. An expansion of routes is planned this spring.

William B. Warner, operator of coin vending machines thruout Michigan, has moved his headquarters to Chalmers avenue, Detroit. He is planning to attend the coming convention.

Frank D. Noble, who has been an operator of music machines in this territory for several years, believes success in the business depends upon keeping your equipment up to date. He is constantly replacing his machines with newer models and this results in a consistent expansion of his routes.

Carl Von Greunigan and Frank Alluvot were among the steady customers adding more phonographs to their music routes recently.

Commercial Music Co., operated by George A. Snyder and Floyd T. Snyder, has been reorganized by them as the Snyder Automatic Music Co.

John Flanigan, operator of pin game and music machines, has discontinued the phonograph line and is devoting his entire time to expansion of the pin game routes. Flanigan reports a noticeable pick-up in business since the settlement of the auto strike problem here and is looking forward to good business in the next few months.

Joy Amusement Co. was recently formed here to operate pin games. Proprietors are Henry Klein and Joseph Kanterman.

Business in music machines in up-State cities is continuing steadily, with regular purchases by old and new operators, current reports indicate.

Brilliant Music Co., which moved this week into new quarters in the Convention Hall Building, was victimized by burglars on the day of moving. Joseph Brilliant reports they broke into the new store, opened a small safe and got away with about \$700 in cash, in addition to a valuable diamond ring and some stock certificates.

Banner Novelty Co. has been organized here to operate routes of pinball games. Steve Brancalone is proprietor. He's a newcomer to the industry.

MUSIC MERCHANDISING

Mel-o-Tone Well Received at Show

CHICAGO, Jan. 20.—One of the highlights of the Coin Machine Show was the introduction of Mel-o-Tone, new automatic phonograph manufactured by the Herbert Corp., of Chicago.

Frank Merkle, sales director of the company, in commenting on the interest created by Mel-o-Tone, said: "We were truthfully amazed with the enthusiasm displayed over Mel-o-Tone. Practically every operator of the hundreds that visited our display expressed his astonishment at the sparkling beauty and its rich magnificent tone. When we explained the simplicity of the operating mechanism they all agreed that it was a forward step in phonograph engineering."

"Everybody was impressed with the unique record-changing mechanism by which each record is supported on full face at all times in individual dust-proof compartments and is never removed from the spindle. Warming is practically eliminated and due to the pick-up head being attached to the tone arm at an angle, the needle is at all times parallel to the record groove preventing undue wear and assuring perfect recordings at all times."

"Other features of Mel-o-Tone that made a big hit with the operators was its speedy play, playing record within eight seconds from drop of coin, and the fact that Mel-o-Tone can be furnished in either a 16-record or 20-record model."

"We sincerely believe that Mel-o-Tone opens an entirely new era in phonograph operation. Because of its outstanding beauty and magnificent tone, it fits into the most exclusive locations. The precision workmanship and foolproof mechanism assures excellent performance with a minimum of servicing year in and year out."

Hoelzel Takes Record Agency

KANSAS CITY, Mo., Jan. 20.—United States Record Corp. has established a distributing branch here, it was announced recently by Carl Hoelzel, manager of the United Amusement Co. The branch offices will be housed in the United Amusement Co.'s headquarters here.

B. L. Christian will be in charge. The establishment of a branch by the record firm completes the big four of the record manufacturers to establish branches here. Decca established a branch here in September, 1938. The Columbia Recording Corporation opened a branch in July, 1939.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: I'm Beginning To Care, Gene Autry; The Merry-Go-Round, Gene Autry; It Makes No Difference Now, Cliff Bruner; The Girl I Loved Long Ago, Cliff Bruner; My Hillbilly Baby, Rex Griffin; I'm in the Dog House Now No. 2, Buddy Jones.

INTERNATIONAL RECORDINGS: Woodpecker; Memories of Vienna; Sunny Hours.

FOREIGN RECORDINGS: German, In Sanssouci am Muhlenberg, Wir Sind die Sanger; Bohemian, Karlicka, U Potucki; Polish, My Pierwsza Brygada, Szabasowka; Hungarian, Sz'az Sz'al Piros Roza't; Swedish, Jamaica, Briggen Maria; Italian, Reginella Campagnola (Woodpecker), Spiritose; Greek, Asker; Yiddish, Chasene Tantz.

Popular Records Fast Wurlitzer Machine Servicing

By WALTER W. HURD

ONE of the most interesting features in current comment about popular music and recordings of such music is the many attempts to point out the "why" of success in reference to various artists and selections. It is the one answer we would all like to know. Probably it will never be possible to analyze present and past successes so that future hits can be picked unerringly according to the rules. The final answer lies within the hearts of the people, and it is not always easy to say what is in the heart.

But no subject means more to those who profit in some way from popular music than that of trying to get some clue that will help increase the percentage of successes and perhaps lower the number of failures.

There are a lot of well-known tricks of the trade in the music world, worthy advertising and promotional ideas that go far in making hits, but there is a new index to the masses of the people that now needs to be studied more carefully than ever before. That is the sale of popular recordings.

As never before in history, the new rise in popular phonograph records is giving an index to the music tastes of large sections of the common people. Never before has it been possible to get so close to seeing what large sections of the population really want in music. People buy records, spending time and money to select that which is most pleasing to their own tastes. No other form of musical presentation offers so broad or so direct a choice.

The popular recording is not in conflict with any of the more limited types of music offered to the public. The phonograph record actually extends the field of all other forms of musical presentation. For that reason musicians and all the promoters of the various forms of music should help to extend the usefulness of the popular record.

It is interesting to note in current comments on phonograph records how critics and promoters of classical music try to avoid mention of popular records, or to belittle their importance in the world today. This is a short-sighted policy, for popular records do not compete in any way with the so-called classical field and never will. In the long run the popular recordings will advance all the fields of good music.

There is a lot of misunderstanding about the average human being and his taste for music. The great masses of the people have had little or no education in music. But, contrary to the opinion of musicians and critics, the masses of the people have much broader tastes in the realm of music than may be supposed. A musical education actually narrows the range of musical enjoyment, so that those who profit by music should be grateful that the masses of the people have a much wider range of taste than the musicians and critics. A hillbilly can enjoy music ranging from his own native music to a few of the classics than have intrinsic musical merit. Musicians and critics find themselves absorbed in the technique of music and they lose the human power of response to good music.

In other words, in order to study the success of popular music and recordings, it is necessary to get over the idea that the masses have such limited tastes in music. The masses of the people can feel, enjoy and appreciate practically any type of music if it has enough of the basic musical qualities.

That is why popular records are selling in such variety, and that is why there is no end to the number and variety of popular records that can be sold if due attention is given to musical quality. If the attitude is held that any old thing will satisfy the people, then popular records will have short shrift.

Those who profit from popular music should get over the idea that the musical tastes of the masses are whimsical and changing with every change in the weather. The musical tastes of the masses are rooted deep in human nature itself and are as basic as anything can be basic. It is the composers, musicians and critics themselves that lose touch with human nature, becoming absorbed in their own techniques, who cause the high rate of failures in the musical world.

Admittedly, the field for judging musical tastes in the past has been limited to the sphere of select patrons of elite places that hardly touch the lives of the people. Radio could never give a clear index to the masses of the people because, with all the juggling of the dial, the people still have to take what they are offered.

But a new world has opened up for the study of the musical tastes of the people. It will be a study of their emotions, moods and of their hearts. Composers, critics and musicians will need to broaden their interests so as to include great sections of the whole people if they expect to gain most in the field of popular music. The popular record means that we, the people, need not play an instrument, but that we can still enjoy a world of variety in music. In the end many of us will want to own some musical instrument as a hobby, but the main source of our real musical enjoyment will be the popular record. If we have the money, we will go to a night spot some time to hear a favorite orchestra, but in the main the popular record will satisfy our musical needs.

In helping to place the popular record where it belongs in the lives of the people, the coin-operated phonograph is rendering one of the greatest services. Then men who operate phonographs come from the ranks of the people, most of them have little or no musical education, but they are in the business of finding out what people will pay for in the way of popular music. Their testing stations include about 300,000 machines in all parts of the country. Listeners to the 10 to 24 records on each machine include not only the person who puts in the nickel but also other patrons of the place where the phonograph is located. Thus, this contact and acquaintance with popular records extends its sphere into the lives of the people.

Thus, the popular record provides the greatest opportunity in musical history to study what the masses want in music.

NORTH TONAWANDA, N. Y., Jan. 20.—The new service accessibility introduced on the 1940 Wurlitzer automatic phonographs under the term hi-speed service set-up has proved of extreme interest to the entire automatic music industry, it is reported.

"In these new Wurlitzers all common servicing is accomplished from the front. Records are changed from the front. Collections are made from the front," declared a Wurlitzer spokesman.

"On the two beautiful console models, a new instant set-back play meter may be read from the front. The play meter readings may be entirely reset by a single twist of the wrist, but are hidden from general view by a small door."

"Another splendid feature of the console models lies in the fact that they need not be moved away from the wall for servicing. The grille doors swing wide open and all parts can be reached instantly and may be readily removed."

"The Wurlitzer practice of unit assembly construction, carried out in the new 1940 models, is another feature which has greatly reduced the necessity for service on location."

"Music merchants were more enthused than ever when they found that the hi-speed service set-up for the 1940 models also applies to the counter models as completely as it applies to the console models."

"On Wurlitzer's smallest counter model, which Wurlitzer claims is the smallest automatic phonograph ever built, service is accomplished merely by lifting the auto-type hood. Although this model is necessarily extreme compact, all parts are surprisingly accessible."

"Along with the vast improvement in the hi-speed service set-up on all Wurlitzer 1940 models, the detail of record changing has been made much easier. Doors swing wide. Trays pull out instantly. They load easily and snap back into position automatically. Program slips are easier to replace than ever before."

"Music merchants everywhere have been quick to recognize that Wurlitzer's service set-up means important savings in time and labor—all of which boils down to decreased overhead and increased profits."

Interstate Coin Holds Luncheon

CHICAGO, Jan. 20.—Joe Fishman and Marvin Liebowitz, heads of Interstate Coin Machine Sales, New York City, attending the Coin Machine Show, gathered all their friends together Sunday, January 14, for an impromptu luncheon. The Rose Room of the Sherman Hotel crowded up with an unexpected large attendance, but the hosts saw that everyone was comfortably taken care of.

At the conclusion of the meal, Liebowitz introduced Dave Rockola, who thanked the operators for all past business, and told them that in his opinion 1940 will be a very profitable year for Rock-Ola phono operators. Accompanying Rockola were Jack Nelson, Ben Boldt and Cliff Bailie. Benny Leonard, the ex-lightweight champion, was introduced by Sam Taron, and entertained with a few stories.

Among the guests were Chas. Engelmann, Lew Rubinow, Harry Wasserman, Al Bloom, Frank Dandio, Sam Engelmann, Bill Alberg, Charles Aronson, Jerry Morris, Geo. Holman, A. A. Seeger, Bill Ashmore, Herman Gross, Meyer Morris, Al Simon, Eddie Corristan, Angelo Delaport, Charles Steinberg, Al Green, Ben Haskell, Steve Delewin, Jack Satin, Sol Silverstein, Harry Pearl, Charles Polgaar, Joe Hirsch, Al Schlesinger, Morris Silverstein, Jack Berger, C. A. Ward, Max Weiss, Larry Serlin, Geo. E. Briggs, Jack Kay, Hyman Gelb, Frank Russo, Julius Angelore, Abe Kleiman, M. Forman, Herman Murray, Tom Singleton, Ben Palasant, Barney Sugarman, Leon Taken, Al A. Lederer, Charles Juniwicz, Dave Simon, Howard Cass.

MUSIC MERCHANDISING

Big Response on G&G Phono Parts

CHICAGO, March 23.—“We can but offer our thanks for the generous response of all music men to our offering of modern phonograph changeovers made of genuine Catalin Marblette materials,” declare Paul Gerber and Max Glass, heads of the Chicago firm of Gerber & Glass. “Music operators everywhere have come to look to Gerber and Glass for the newest and most progressive improvements in the phonograph modernization business.”

“There’s a reason for this—our firm has always been first with the most profitable improvements in music. Changeovers, domes and now this genuine Catalin Marblette. They’ve all been offered first by G&G in modern phonograph operation improvements.”

“A good idea can not only save a music operator money but actually increase his earnings. The source of the idea certainly deserves consideration for future business and that is exactly what has happened in our case. That is why today more music operators buy their music equipment from Gerber & Glass. Our newest improvement—Catalin Marblette—is the talk of music operators everywhere.”

Plastics Enhance PhonoReplacements

CHICAGO, March 23.—“Plastics, plastics and more plastics, producing better light-up effects.” These characterized the many pleased comments we have received on our newest phonograph modernization parts,” declares Ben Lutze.

“Other comments were that the new parts were, if anything, easier to install than all the other fine-fitting replacement parts which we have placed on the market. These new parts have added life and earning power to many phonographs which otherwise would not earn their keep.”

“While we can do the work of remodeling the phonographs for operators, many operators have found that they themselves can install the changeover parts because they are easily fitted on the phonographs. Parts are made for practically all old phonographs and because of high manufacturing standards parts slide into place without any great effort.”

“The small investment in replacement parts for modernizing old phonographs is but a drop in the bucket when charged against the increased earning power of the enhanced phonograph.”

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: I’d Love to Call You My Sweetheart; Jimmy Davis; Jessie, Cliff Bruner; When It’s Sunset Time in Tennessee, Tex Slim; I Wanna Be a Western Cowgirl, Patsy Montana; Down Del Rio Way, Red-River Dave.

INTERNATIONAL RECORDINGS: Accordion Joe, Witty Polka, Teddy Bear’s Picnic.

FOREIGN RECORDINGS: German, Froehliche Volkslieder, Im Sanssouci Am Muhlenberg; Hungarian, Beszedem Tarnocara, Fa Leszek; Polish, Na Dachy and Za Piecem; Bohemian, Zelena Se Zelena; Swedish, Jolly Bob; Scandinavian, Halvan Gar Polka and Hopp; Italian, Bimbe Allegre and A Briglia Sciolta; Jewish, Bobe Tanz and Nor Dee; Greek, To Naftaki and Grivas.

Skeezix Again!

CHICAGO, March 23.—Comic strip *Gasoline Alley*, currently featuring Skeezix Wallet as a young lad working away from home and who has financial troubles, has mentioned “juke music boxes” several times in the past few weeks. Now it comes to light in the strip that the younger generation seriously considers their allowance for playing the phonograph when going out on a date.

In the strip, Skeezix is walking down the street counting his money and thinking to himself: “It’s a close squeeze, but I think I can take Tula out on \$1.05. Twenty cents bus fare there, 30 cents to feed the juke music box; sandwiches, 35 cents, and drinks, 20 cents.”

Found—Another Woman Operator

DETROIT, March 23.—Woman coin machine operators have always been news. The latest report of such an operator comes from Detroit, where Mrs. Mary V. Long operates the Marlong Music Co.

“I believe I was the first woman operator in the Detroit music machine field,” declares Mrs. Long. “I am happy to say that I am doing a nice business and am contemplating a considerable expansion. I like to keep in touch with my people personally and I think it is absolutely necessary to give locations personal attention in order to operate successfully. This is a business which keeps you on your toes continuously, but it is at all times an interesting field.”

In these words Mrs. Long gives what she considers her formula for successful operation—personal contact and co-operation with locations. That her formula is correct is attested to by the fact that she is planning to increase her operations soon.

Mrs. Long is also an expert on records—another strong card for her success. She reports that Glenn Miller is currently extracting more coins from patrons than any other artist. His current disk most popular, she reports, is *Tuxedo Junction*. Oh, Johnny, Oh, continues to be one of the most popular records on her machines.

Vemco Phonograph Sales Higher in '40

FAYETTEVILLE, N. C., March 23.—Joe Calcutt, of the Vending Machine Co., reports that his firm, up to the present time, is above last year’s sales record for automatic phonographs. He reports that Vemco is much busier than before arranging for shipments to accounts in Virginia and North and South Carolina.

“These shipments are going out regularly and the phonographs are appearing in leading spots thruout our territory,” reports Calcutt. “With the increase in sales and shipments, there

New Recording Method May Be of Benefit to Phonographs

“Enhanced music” promises a better tonal value—no detail is lost thru volume cut or overload—recording maintains the original emotional values

NEW YORK, March 23.—Automatic phonographs may in the near future deliver music even more tonally true and finer than is possible today if a recently announced development is adopted. A revolutionary new type of musical presentation called “enhanced music” will be publicly demonstrated in Carnegie Hall, New York, April 9 and 10. The new “enhanced music” is made possible by a new method of recording known as stereophonic reproduction, which has been developed by the Bell Telephone Laboratories. The demonstration audience will hear recordings of the Philadelphia Symphony Orchestra of 200 pieces, conducted by Dr. Leopold Stokowski, enhanced in the fortissimo passages to a volume of sound equivalent to that produced by an orchestra of 2,000 musicians without altering the tonal quality.

Recording Stars To Meet Operators

NEW YORK, March 23.—In order to give recording artists and music machine operators an opportunity to discuss recordings with one another, Nat Cohn, of Modern Vending Co., announced this week that one of the leading recording artists will be on hand at the Modern offices on Friday of each week to discuss his records with ops.

“As a result of these meetings,” Cohn stated, “we feel the recording artists will get a better understanding of the music machine business. They’ll be able to learn first-hand some of the problems confronting the operator, who is the biggest buyer of their recordings. Operators, too, will benefit because they’ll be able to learn the answers to many questions that have long been puzzling them, such as why some artists make records of some songs and not others, etc. We expect to have Eddy Duchin on hand for our first get-together early in April.”

Jack Lear, of Music Corp. of America, confirmed Cohn’s statement that a good number of MCA artists would attend these Friday get-togethers at the Modern offices. While Lear said it was impossible to list the names of stars and the dates they’d be on hand so far in advance, he stated whoever of the top-flight recording artists managed by MCA were in town at the time would appear. Cohn also stated that Eli Oberstein, of Varsity records, had promised to send down his recording artists.

Date of the first get-together will be announced shortly.

has been a consequent increase in the number of comments we receive on the Mills phonographs. The comments all agree that these phonographs are the finest they have ever used.

“Comments generally say that locations are exceptionally pleased with the machines when they are installed. Not only is the appearance of the machines outstanding, but tone, efficiency and mechanical dependability get their share of pleased comments.”



HUB AUTOMATIC SALES CO., BOSTON, was another of the great group of Wurlitzer distributors to celebrate the presentation of 1940 Wurlitzer models with a large party. Above, Leo Fox (left) and Joe Green congratulate each other on the success of Hub Automatic’s showing, while Wurlitzer District Manager J. A. McIlhenny (center) extends best wishes to both.

How Records Are Made

CHICAGO, March 23.—Debunking a term sometimes used for phonograph records, “waxings,” *The Chicago Journal of Commerce* recently ran an article on “How Records Are Made.” The article briefly and concisely describes the entire process and is reprinted herewith:

“It takes 36 seconds to transform a shapeless lump of plastic into say, Beethoven’s Fifth Symphony. But the saga of a phonograph record really begins in India, Central Europe and the Dutch East Indies, where some of the 10 (See How Records Are Made on page 71)

MUSIC MERCHANDISING

MUSIC FOR TOURIST TRADE

Sees Phonos Gain in Mexico

MEXICO CITY, April 20.—Automatic phonograph operators in Mexico are looking toward expansion now into the smaller towns in this country, and it is this new outlet which has already tilted this country's import figure on phonographs from the United States.

The Mexican operator's chief problem in small towns heretofore has been the electric current supplied. Usually the smaller cities, especially those quite distant from Mexico City, turn their current off after midnight, and there are also some places where the power is not consistently strong enough to supply an automatic phonograph.

However, at the present time many of these towns are now keeping the "juice" on until 4 a.m. and those having trouble getting sufficient power are in the process of remedying the difficulty. The result is that operators are rushing madly now to get into the small towns before they are spoken for. Places of from 10,000 to 25,000 population in Mexico are ordinarily not good for more than 20 to 30 locations, so for the operator working out of Mexico City it is not a paying proposition unless he can contract for all the phonographs in the town.

With new territory such as this being opened up steadily, operators are becoming more enthusiastic about coin phonograph possibilities in Mexico than ever before.

Miraben Taking Larger Quarters

CHICAGO, April 20.—More space has been the crying need of his firm for the past several months, confides Ben Lutske, head of the Miraben Co., Chicago, manufacturer of phonograph modernization parts. He reports that the firm is now in the process of moving to new and larger quarters at 2037-41 Carroll avenue, Chicago.

"We have been pressed for space due to the rapid growth of our business. Demand for the Miraben Glamour Light-up changeover parts has exceeded production, necessitating this change. At our new address we will have over 7,500 square feet of space—enough for a while to supply the demand. We have, however, made provisions for future expansion. This enormous new layout will be devoted to the manufacture of our easily installed phonograph modernization parts. We will also have enlarged departments for the modernization of phonographs for operators desiring us to do the work of assembling the modernized phonographs.

"Miraben modernization parts are easily installed with no cutting of the cabinets necessary. While we do the work when desired, any operator can do this work himself if he so desires. Add glamour to your phonographs—and, of course, money-earning potentialities with Miraben Light-up parts."

London

LONDON, April 1.—An ingenious method of stimulating play has been hit on by a sportland operator in a provincial town where the giving of prizes on marble games is prohibited. Every time a player passes a certain score he receives a voucher. Twelve of them entitle him to nominate someone in the armed forces to whom the operator will send 100 cigarettes.

First wartime gathering of the Slot Club drew a decent number of manu- (See LONDON on opposite page)

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Cowboy Swing, Hank Penny; Sunset Trail to Texas, Bill Boyd and his Ramblers; Let's Have Another One, Cliff Bruner.

INTERNATIONAL RECORDINGS: Woodpecker, The Iceman, Goodbye, Johnny Puszta.

FOREIGN RECORDINGS: German, Gruen ist die Heide, Dorfschmiede; Hungarian, Az a szep, Az a szep, Huzd cigany; Polish, Dziadino, Moja mila; Swedish, Balalaika, Briggen Maria, Kalas-Hambo; Scandinavian, Kalrinet Polka, Bolge Valsen; Italian, Il violento, Reginella campagnola; Jewish, Yidel Mit Fidel, Zol Zein Freilach; Greek, Elli-Sirto, Davelis; Bohemian, Az Zavolan.

Vaughan Speakers In Several Finishes

CHICAGO, April 20.—The Vaughan Co., maker of extension speakers for use with automatic phonographs, is now offering several finishes on its 6 and 10-inch speakers. One finish is a beautiful two-color cabinet in cream and red, designed to harmonize with the finest locations. Another is a natural walnut finish, which will blend harmoniously with surroundings.

"Not only are these speakers good looking," said a Vaughan spokesman, "but they are the finest available. Perfect reproduction of tone, so desirable in any location, can be had when Vaughan extension speakers are used. These speaker units are of the permanent magnet type and are entirely capable of handling the output of the latest phonographs."

N. A. Music Popular In S. A. and Vice Versa

CHICAGO, April 20.—Carlos Molina, orchestra leader, who plans soon to make

Liquor Men Take Stand

Convention makes plans to look into ASCAP fees and find remedy

CHICAGO, April 20.—The second annual convention of the National Council of State Liquor Dealers' Associations was held at the Sherman Hotel here April 16-18. The exhibits covered the convention and mezzanine floors of the hotel. A significant part of the exhibits was two displays of automatic phonographs. Mills and Wurlitzer machines were shown by distributors representing these firms. Tavern owners and proprietors were much in evidence and the business sessions were devoted to their problems. The actions of ASCAP (American Society of Composers, Authors and Publishers) in relation to music used in taverns was one of the important topics. Tavern owners in a few States have been prosecuted by the music organization for the use of copyrighted music without paying the license fee. Tavern owners have reported to their organization that they have been "pushed around" by ASCAP.

The liquor group passed a strong resolution during the convention and appointed a committee to study the "arbitrary and unreasonable fees" asked by ASCAP, and to formulate plans to remedy "such inequities."

It was also reported that the National Council had laid tentative plans before Congress asking for a repeal or amendment of that section of the copyright laws which allows ASCAP to "charge inequitable fees and collect exorbitant damages." (Tavern Weekly News, April 15, 1940.)

a trip to Rio de Janeiro with his band, says he intends to feature North American music with Spanish lyrics.

"Just as the people of the United States like rumba, tango and other Spanish music, the South Americans prefer music of the North American type," says Molina. "But, of course, we will have to use Spanish lyrics."

New Hotel Opened In Mexico City by Phonograph Operator

MEXICO CITY, April 20.—Jorge Alducin, owner of the Alducin Radio Co. here and distributor for Mills automatic phonographs, added another milestone to his career this week with the opening of the Diana Hotel, of which he is president.

Jorge, known to many of the coin machine industry in the U. S., makes no claim to modesty when he states that the new Diana is the finest residential hotel in Mexico City.

Alducin is also operating 60 of the new Mills phonographs in and around Mexico City and says he is expanding daily.

Pfanstiehl Names Eastern Distrib

NEW YORK, April 20.—Nat Cohn, president of Modern Vending, has just announced the appointment of his firm



NAT COHN, whose Modern Vending Co., New York, has just been appointed distributor for the new Pfanstiehl phono needle.

as a distributor for the new 4,000-play Pfanstiehl Needle. Final arrangements for the distributorship were worked out by Cohn and W. F. (Bill) Hemminger, sales manager of Pfanstiehl Chemical Co., manufacturer of the needle. Hemminger made a special trip to the East to consummate the deal.

In commenting on the new appointment, Cohn said: "Probably one of the most important factors directly responsible for the rapid growth of Modern Vending has been our consistency in being the first to introduce new products and new developments to operators in our territory. This is our way of proving to the operator that we are continually striving to help him make his operations more profitable.

"The shaft of this needle has purposely been made flat on one side to prevent turning. Think what the elimination of this normal service requirement will mean in a saving of time. In addition the point of the needle is made round and of the exclusive Pfanstiehl Metal. Because of the round point the needle has a truer tone quality and causes less wear to the record. Exhaustive tests have proved that it is practically impossible to break off the point of the needle. This in itself will eliminate a large percentage of the average operator's service calls."



WURLITZER'S DISTRICT MANAGERS report high enthusiasm for the 1940 models to the boss in North Tonawanda, N. Y. Above, Mike Hamnergren (seated second from right), general sales manager, and Ernie Petering (seated, left), hear the good news from W. R. Deaton (second from left), district manager for North Carolina and parts of Virginia, and M. H. Rosenberg, district manager for Iowa, Nebraska, Kansas and Western Missouri.

MUSIC MERCHANDISING

April "Possibilities" List Comes Thru With 5 Out of 9

NEW YORK, May 18.—A check-up on the "Possibilities" listed in the Record Buying Guide during the month of April reveals that in its weekly venturing out on a limb and predicting potential hit songs and records for operators this department of *The Billboard's* Guide rolled up a nice 56 per cent batting average last month. Nine numbers were listed as "possibilities" for future automatic phonograph hitdom, and of them five made the grade, with one a top phono success of the moment, and the others enjoying varying degrees of popularity.

The nine titles are *Tumbling Tumbleweeds*, *Cecilia*, *The Singing Hills*; *My, My, Down by the O-Hi-O*, *Say It*, *Alice Blue Gown*, *Playmates and Polka Dots and Moonbeams*. Hills stepped out of the "possibility" class to become one of the country's "going strong" songs, and *Cecilia*, *Playmates*, *Alice Blue Gown* and *Tumbleweeds* all made "coming up," with the likelihood of a couple of them moving on into the "going strong" classification.

Actually, three other titles may be found in "Possibilities" during the four issues of *The Billboard* in April. These, however, cannot be included in this check-up for the reason that all three of them had also been listed in this section of the Guide at one time or an-

other before last month. The trio is *Just One More Chance*, which failed to do much; *Leanin' on the Ole Top Rail*, listed first in February and now a strong number in the "coming up" section; and *If I Could Be the Dummy on Your Knee*, a failure.

With the Wind and the Rain in Your Hair, listed in March, had not started to climb at the time of the last check-up on "Possibilities" (in the second issue in April), but since then it has gone on to become a highly popular phono hit and has been in "Going Strong" in the Guide for several weeks now.

Mayflower Gets Pfanstiehl Agency

ST. PAUL, May 18.—W. F. (Bill) Hemminger, sales manager of the Pfanstiehl Chemical Co., has announced the appointment of the Mayflower Novelty Co., St. Paul, as a distributor for Pfanstiehl's new 4,000-play automatic phonograph needle.

Plans, it is said, are under way for an aggressive merchandising program on the needle in this territory.

Lutske Tells of Phono Rejuvenation

CHICAGO, May 18.—"It used to be that you could go into a location and see an old battle-scarred phonograph against a wall," humorously remarked Ben Lutske recently. Lutske, head of the Miraben Co., continued: "Nowadays, however, the chances are that you would find continually lessening numbers of these silent, unlighted machines on any location."

"These old machines didn't and don't earn their keep. Their appearance is against them. Yes, they can still reproduce music well, but modern tempo demands neatness and attractiveness."

"Operators who possess these old machines—and most operators have some of them—find that by remodeling them they can again realize a profit from them. That's where we come in—in the remodeling of these machines. To make it even easier for the operator and less ex-

Extra Dividends

Some operators are reported to be expanding their business by renting television sets for parties in homes. New opportunities for music operators to cash in on present business trends seem to be arising every day. The voice recording business is a new trend with possibilities. The coin-operated voice recording machines will capitalize on the great interest in home voice records. A new business idea is that of renting voice recording sets for use at weddings, dances and parties in the homes. The music operators may well consider all these trends.

Stern Extols Phono Wall Boxes

CHICAGO, May 18.—Al Stern, of the Monarch Coin Machine Co., recently extolled the merits of Keeney's Remote Selector Wall Boxes. "Keeney certainly did a constructive job for music operation when they introduced their Remote Selector Wall Boxes a few months ago," he said.

"We saw its many advantages immediately and became distributor in Illinois, to Springfield, and in Iowa. Orders for this great piece of profitable equipment since that time have proved that our judgment was 100 per cent correct."

"Aside from the big sales of Keeney's Remote Selector Wall Boxes, our sales of Monarch reconditioned equipment of all types have been larger in number and volume. Our stock of machines is greater today than it has ever been. Free play games, payout games, novelty games, counter games, phonographs; every type of game imaginable is represented. Thus operators are able to procure anything in a coin game from Monarch."

pensive, we designed and manufactured parts which would fit specified models, making them into attractive, lighted phonographs. It isn't necessary to send the phonographs to us for remodeling because these parts fit perfectly. However, for those operators who desire to see what can be done, or for those who do not care to do their own remodeling, we have an efficient department which will modernize the phonographs," Lutske said.

Wiggins Offers Music Systems

COLUMBUS, O., May 18.—Completion of two years of experimental work and establishment of manufacturing and sales headquarters at Columbus for the manufacture of coin-operated wired music systems has been announced by Dick Wiggins, president of Magic Music, Inc.

The instrument, which contains no recordings, is to be installed in any type of location and gives patrons up to 5,000 selections to choose from. The records are played from a central studio and relayed over telephone wires. Deposit of coin results in query from the central studio as to what tune is desired. One hundred and ten tunes are numbered on revolving drums and one stationary section; if another tune is desired it is asked for by name. The tunes on the machine are directly at hand in the studio and all other tunes are filed and cross-filed in finger-tip quick files.

A central studio panel contains 15 turntables, microphone and earphones. Indicators tell operator how many selections have been paid for and automatically cancel renditions delivered. Automatic counters, locked into the panel, indicate the "take" of each location.

Three models of location machines are available. The largest is the Magic Grandeur; the second is the Magic Symphonette; the third, designed for use on counters or walls, is called the Magic Walleto. The first two models are consoles. All were designed by Dick Wiggins.

It is said they employ new notes in construction, especially in designed fused glass containing color and that an endless variety of color is available. The two revolving drums revolve two revolutions per minute. One contains 50 modern dance tunes, the other has 50 classical and old-time selections. The 10 hit tunes of the week are listed on a stationary center panel.

The Magic Music system was developed jointly by Dick Wiggins, for 15 years an expert designer, engineer and inventor of coin machines, and Charles Pound, chief engineer, who handled all electrical details. The machines were tested in Phoenix, Ariz., for eight months after over a year of experimental work. Distributors for Ohio and West Virginia have been appointed and first installations of the machines have been made in Columbus.

Recover Stolen Phonos in East

WASHINGTON, May 18.—Ira T. Byram, Jr., manager of the Silent Sales System, Washington, reports that thefts of phonographs from locations have been solved with the arrest of a man and his son who removed phonographs from locations by telling the location owner that they were taking the machine and would return with a better one. The machines had been taken into the State of Virginia and there sold to operators. The thieves had removed all serial numbers and substituted fictitious numbers.

Byram reports that as distributor for the make of phonographs which had been stolen his firm took a hand and in conjunction with the police and a special investigator soon solved the crimes. In all, the thieves succeeded in stealing seven phonographs before they were apprehended. All phonographs were recovered.

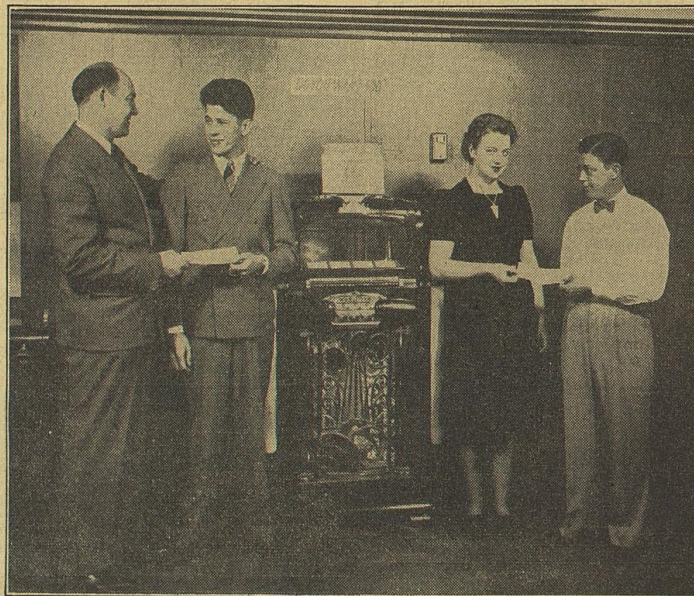
Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Take Me Back to My Home in the Mountains, Roy Newman and His Boys; Baby Your Mother, Jimmy Davis; The Pants That My Pappy Gave to Me, Hoosier Hot Shots; An Old Log Cabin for Sale, Whitey and Hogan; The Cattle Call, Light Crust Doughboys; I Like Molasses, Hank Penny and His Radio Cowboys.

INTERNATIONAL RECORDINGS: Hear My Song, Violetta, Bartender Polka, Woodpecker, Accordion Joe, Nickel in the Slot.

FOREIGN RECORDINGS: German, Kameraden Auf See, Rosen Aus Dem Sueden; Hungarian, Fa Leszek, Juliette; Bohemian, Pretzliky A Pivo, Repete; Polish, Stary W. Budzie, Z Konca Swiata; Swedish, Welcome, Mr. Swanson; Balalaika; Scandinavian, Petter Tufs, Lordagsball, El Dala Hambo; Italian, Bimbe Allegre, Cinelandia; Jewish, Nor Dee, Bardichiver Nigun; Greek, Zehra, Grivas.



PRESENTATION OF CAPITAL PRIZES in the March "Write-a-Title" Contest were recently made. The International Association of Automatic Electric Phonograph Owners checks went to Charley Morris, a post-office clerk in Bowling Green, Mo., and to Wilferd Shock, owner of Peevee's Cafe, Columbia, Mo., location site which is shown above. In the picture, left to right, are Rudolph Falk, phonograph operator; Charley Morris, the winner of the \$500 prize; Mrs. Rudolph Falk, and Wilferd Shock, owner of the location in which the winning selection was entered.

Herbert Tells of Greater Facilities

CHICAGO, May 18.—With greatly increased manufacturing facilities, the Herbert Corp. reports large daily shipments on its new phonograph, Mel-o-Tone.

Frank Merkle, sales director of the company, in commenting on the activity, said: "The old saying that good news travels fast certainly is holding true in the case of Mel-o-Tone. It seems the more machines we ship the heavier the orders come in the following days."

"Now that we have been shipping large quantities of Mel-o-Tones for quite some time, the machines are appearing in various territories throughout the country. Operators who perhaps had not taken the trouble to investigate Mel-o-Tone are now finding the machine on locations in their territories and anybody that sees and hears Mel-o-Tone is certain to be impressed with its unusual beauty, brilliant tone, as well as its excellent operation."

"This has resulted in inquiries from these operators asking for the complete story on Mel-o-Tone. Mel-o-Tone features, which are particularly making a big hit with operators, are the simplified record-changing mechanism; the supporting of records on the full face at all times, thus completely eliminating warping and greatly reducing record wear; the quick response of the machine with records starting to play within eight seconds from the time the coin is dropped and many others."

MUSIC MERCHANDISING

More Old Song Hits Being Recorded To Meet Demand

One out of four records made in past three months—many released solely for music box trade as makers hope for another revival of "Oh, Johnny" proportions

NEW YORK, June 22.—The enthusiasm the public has shown for yesterday's song hits has stirred up plenty of activity among the recording companies. This interest, evidenced by the response to the revival of such tunes as *Oh, Johnny*; *Cecilia* and others, has the recording companies thumbing thru old music files in search of former hits that, given a new twist, might again be the No. 1 tune of the nation. Many such tunes are being made solely with the music box operator in mind. Firms hope by this move to uncover some more hits of *Oh, Johnny*; *I Cried for You* and *Cecilia* proportions that were exhumed from the grave and made into overnight hits via the coin machine network.

A check-up on all the popular records turned out by Victor, Bluebird, Decca, Columbia, Vocalion, Varsity and Royale for the past three months reveals that 125 out of the 550 songs recorded were oldtimers. Nor does this one-out-of-four average tell the complete story, for the many duplications of now songs recorded raise the percentage to a much higher level—almost to the point, in fact, where the production of old song titles virtually equals the crop of new songs. This condition is caused by the fact that when a new song hit comes out of Tin Pan Alley, all recording companies make at least one record of it for each of their labels. In other words, a new hit is sure to be recorded six or seven times during the first weeks of its existence. If it clicks still more versions will be made. In direct contrast, however, when one recording company makes a record of an old-time song, that record is usually the only one available until it becomes so popular that the other record firms have to hop on the bandwagon and make their own interpretations in self-protection. That's why a check-up on the number of different song titles recorded during the three-month period reveals the number of oldies almost equaling the present Tin Pan Alley crop.

While some tunes of the turn-of-the-century vintage are basking in the revival sun, most of them are of the pre-jitterbug era. Songs like *When the Blue of the Night*, *Am I Blue?*, *Baby Face*, *If I Had My Way*, *Do Something*, *Dead I Do*, *Ramona*, *Solitude* are making bids for comeback fame via records along with such older hits as *Ma, He's Making Eyes at Me* and *The Sheik of Araby*. Most of these records are being aimed at the music box trade since record firms admit their home sales potentialities are

negligible unless music boxes boost their popularity.

Another shot-in-the-arm being administered old-time favorites is their inclusion in present-day motion picture musical scores. New Mickey Rooney picture, *Andy Hardy Meets a Debutante*, includes *I'm Nobody's Baby Now*, while Bing Crosby's starring role in *I! I Had My Way* has definitely boosted interest in the song of that name. Two more songs that already have cashed in extensively on their motion picture revival are *Alice Blue Gown* and *Irene* from the picture, *Irene*. *Alice Blue Gown*, recorded by a flock of top-notch bands, has become so popular in music boxes that it is reported as "Coming Up" by operators thruout the country in *The Billboard's* Record Buying Guide.

Few in the recording business had any idea six months ago that so many old-time song hits would be pressed in such a short period. However, the big hits made by some oldies on music machines was all the proof disk firms needed that a good portion of the middle-age group, which forms the backbone of the trade in many music box locations, definitely likes to hear the songs that were popular in the days of their youth. They are willing to pay a nickel for nostalgia and ops and record companies are collaborating to make the most of the trend.

Laud Pfanstiehl Break-In Feature

WAUKEGAN, Ill., June 22.—"The new break-in feature of the 4,000-play Pfanstiehl needle was announced only a short time ago, yet the Pfanstiehl Chemical Co. has already received letters from operators thruout the country expressing their great satisfaction over this further reduction in record wear," declare firm officials.

Bill Hemminger, sales manager of Pfanstiehl said: "When we announced the new break-in feature, music operators everywhere were quick to appreciate the advantage of this feature to phonograph operating."

"Immediately orders started rushing in and now we are receiving many letters from operators who have purchased the new needle complimenting

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: I'm a Handy Man to Have Around, Shelton Bros.; Goodbye, Little Darling, Goodbye, Gene Autry; Bald-Faced Steer, Bill Bender; Seven Beers With the Wrong Woman, Karl and Harty; Wait 'Til the Sun Shines, Nellie, Golden Memory Boys; Down at Polka Joe's, Bill Boyd and his Cowboy Ramblers; I Won't Miss You When You Go Away, Buddy Jones; Betsy From Pike, Bill Bender; Dew, Dew, Dewy Day, Tiny Hill; When I'm Gone You'll Soon Forget, Gene Autry.

INTERNATIONAL RECORDINGS: Make a Little Wish, By the Wishing Well, Let's Bend an Elbow.

FOREIGN RECORDINGS: German, Letzte Neuheiten, Luxemburg Waltz; Bohemian, Dzuileida, Repete; Hungarian, Kiforditom A Subamat; Polish, Jablecznik Polka, Mile Serce Polka, Moja Mila; Scandinavian, Lordagsball, Bjorneborganes, Swedish, Smogens Fiskarevals; Jewish, Ich Sing, Mazel; Greek, Elenaki-Elenio, Mana Mon Stelis.

Commonwealth Plans Celebration

NEW YORK, June 22.—Nick Bara, head of the remodeling department of the Commonwealth Phonograph Remodeling and Sales Co., New York, reports that his firm is planning a gala affair Friday and Saturday, June 28 and 29, to introduce Eastern operators to the wonders of the new remodeling process.

"There are a lot of surprises in store for operators who visit our open house affair," he said. "The refreshments will flow and the food tables will be heavily laden. We believe that operators who see our new remodeling job will immediately become as enthusiastic about it as the hundreds of operators who are besieging us for delivery."

us on this great improvement and telling us of their complete satisfaction with this aid to further reduction of record wear."

Capehart Offers Heads-Up Selector

FORT WAYNE, Ind., June 22.—Return of Homer E. Capehart to the music division of the industry has brought much hope to a great number of music ops thruout the country. One leading music op stated, "With Capehart back in the music field again we feel confident that he will help us back to the kind of profits we enjoyed when he was active in the field."

"We realize that it takes more than just one human being to help an entire industry out of a slump. But Capehart has so many times in the past helped us that we feel sure he is going to do it again."

"His introduction of the 'Heads-Up-Selector' shows that he has the right method already under way for bettering profits for the music operator. By helping him to modernize his equipment to the level of the latest machines now on the market, the operator is given the opportunity to get back on his feet again on thousands of locations thruout the country with machines which he has already paid up and which fell by the roadside thru the presentation of new models."

Statements of this kind are being received from leaders in the trade and have proved very heartening to Packard Mfg. Co., its salesmen and executives. The firm feels that the trade has rapidly reacted to its plan of more firmly establishing the music machine op and to assure him better profits than he has formerly enjoyed with his equipment.

It is understood that Capehart will release "another revolutionary product" within a very short time.

Phonovision Makes Debut at Dempsey's

NEW YORK, June 22.—Stars of stage and screen rubbed elbows with newspaper men and members of the trade at Jack Dempsey's Broadway Bar on Wednesday night (19) for the first public showing of Phonovision. Jack Dempsey, himself, introduced the machine and gave it a rousing send-off.

Dempsey estimated some 2,000 people saw the machine during the evening. Among the leading figures of the financial, entertainment, sports and newspaper world on hand were David Sarnoff, president of RCA, who headed a table of RCA execs; Vincent Astor; Lawrence Fisher, of General Motors; Crawford Hill, Barbara Bannister, Tony Martin, George Raft, Abe Lyman, Ham Fisher, Joe Gould, Al Well, Louis Sobol, Jim Braddock, Ned Brown, Monte Proser, Harry Rose, John Boggiano and others.

This preview is the first of several scheduled to be held in key cities thruout the East during the next few weeks.

"The manner in which those present at this preview responded to Phonovision is conclusive proof that the machine is just what the public has been waiting for," declared Harry W. Bank, general manager. Judging by the flood of wires, letters, phone calls and visitors that have been deluging our offices ever since Phonovision was first announced to the trade, the operators thruout the country are especially eager to bring to the public this new form of entertainment that couples all the eye-appeal of a motion picture with the ear-appeal of the automatic phonograph."

Earlier in the week, Frank Orsatti and Sam Sax, executives of the firm, announced that permanent headquarters of the firm had been established at 1 East 54th street, in the old Aeolian Building. Firm will occupy both the second and fourth floors. Second floor will house showroom and general sales office, while fourth floor will be given over to general business offices. There will also be a private projection room where operators can preview Phonovision films, it was stated.

Cincy Disk Distrib

CINCINNATI, June 22.—New record distributor of the U. S. Record Corp. in Cincinnati is the Interstate Distributing Co., 332 Sycamore street. Labels used by the U. S. Record Corp. are Varsity and Royale. Louise Klayman, who has been connected with record distribution in this city for some time, is in charge of sales in the Cincinnati territory.

Merkle on Sales Trip for Herbert

CHICAGO, June 22.—Frank Merkle, sales director of the Herbert Corp., is on an extended business trip thruout the South and West for Mel-o-Tone, it is reported. His itinerary will cover Southern Illinois, Missouri, Oklahoma, Arkansas, and probably neighboring States.

Merkle is making the trip to contact personally a number of the many operators that have already placed orders for Mel-o-Tones and are now operating them in these territories. In addition, he intends to call on operators that have not as yet placed orders.

To graphically portray the complete story on Mel-o-Tone, Merkle has taken along a large impressive trailer, carrying a number of Mel-o-Tone machines.

"This will give the operator the opportunity of actually seeing Mel-o-Tone's sparkling beauty, hearing its magnificent tone, investigating its greatly simplified record-changing mechanism as well as its many other operating advantages," declared Merkle.



WURLITZER DISTRIBUTOR MAX MARSTON (left), Wolverine Music and Specialties Co., Detroit, receives an outstanding order from music merchant Willard Gortner, of Manitou Beach, Mich.

Background of a Hit

A NEW winner on music machines, operators report, is *I'll Never Smile Again*. Patrons have taken to it warmly, giving the Tommy Dorsey, Tony Martin and Glenn Miller records equal breaks. An interesting if tragic note about this song concerns its author, Ruth Lowe, who wrote it after the death of her young husband, Harold Cohen, an employee of a music publishing house in Chicago. She was formerly the pianist with Ina Ray Hutton's old all-girl band.

News Notes

Harriet Clark is Charlie Barnet's new vocalist, replacing Mary Ann McCall, who left to join Herbie Woods and his orchestra. Miss Clark is now a feature with Barnet at the Lincoln Hotel, New York, and will be heard on his forthcoming records. . . . Alvino Rey held a public audition for a singer and selected Frank Suttle. . . . Sammy Kaye is now carrying five male vocalists, having added Harlan Rogers to his staff last week. Others doing vocals for him are Tommy Ryan, Clyde Burke, Jimmy Brown and Charlie Wilson.

Paul Whiteman announced that he will no longer have a band on the road, particularly for one-night engagements. From now on he will organize an orchestra for special jobs. . . . Dee Keating is Al Donahue's new vocalist. . . . Bobby Gibson, Johnny Green's new vocalist, has an unusual contract. He will work with the band on everything but its radio commercial program.

More Oldies

FRED FORSTER, Chicago music publisher responsible for the revival of *Oh, Johnny*, is promoting another old tune now that the recording made famous by Bonnie Baker has faded. He unearthed from his library *Waiting for the Ships That Never Come In*. It's been recorded by Bing Crosby for Decca.

"The Magic Fingers of RADIO"



Eddy DUCHIN
AND HIS ORCHESTRA
ARE MUSIC BOX
MAGIC!!!


EDDY DUCHIN (Columbia) 35491

On the Alamo—FT; Moanin' Low—FT.
Either side has the potential value of some of Duchin's hits like "Stormy Weather" and "What Is This Thing Called Love?" Both well-known songs, played to the hilt by Eddy, and featuring Lew Sherwood's famed trumpet growl, this disk has a great deal to recommend it.

—From ON THE RECORDS,
THE BILLBOARD—June 29, 1940

ON
Columbia
RECORDS
MUSIC CORPORATION OF AMERICA
745 FIFTH AVENUE, NEW YORK CITY

Drummin' for Profits?
HERE'S YOUR ANSWER...



GENE KRUPA
That DRUMMIN' MAN and his ORCHESTRA
GET THESE LATEST HITS
GOOD NEWS FOR OPERATORS!
NOW ON COLUMBIA'S NEW OKEH RECORDS
HERE IS GENE KRUPA'S FIRST OKEH—
I'LL NEVER SMILE AGAIN MAYBE 5643
Get It From Your Local Dealer TODAY
ON OKEH RECORDS

Talent and Tunes On Music Machines

A COLUMN FOR PHONOGRAPH OPERATORS

Estimated sheet music and recording sales of *Oh, Johnny*, incidentally, are 500,000 and 1,000,000 respectively.

Herman Gart Writes

HERMAN GART, Atlantic City operator, looks at the European situation as a definite influence for the return of sweet music to its former popularity.

"I believe," Mr. Gart writes, "that the war is going to be the total death of swing music. It's on the wane now, definitely, but the goings-on in Europe will hasten its end. The reaction is already beginning to set, and I think the conflict on the other side is going to hasten the return of the ballad, of sweeter music, of more harmony and more melody."

"A world shocked by the daily horrors of war will want music that eases the pain of it all rather than the hopped-up jazz and swing." What about operators in other parts of the country? Have they noticed a similar reaction? The column would like to hear from them.

This and That

ROLAND YOUNG, well-known screen comedian, is having a lot of fun with a music box in his latest picture, *Private Affairs*, now being shown thruout the country. . . . Ray Kinney and his Hawaiian band have just recorded another series of authentic Island melodies for Victor. Among them is one called *South of Pago Pago*, which is the title of a new movie featuring Victor McLaglen and opening at the Radio City Music Hall in two weeks. . . . Phil Kaplan, of Bayridge, Long Island, who services many luncheonette locations, reports that there is an increased demand for old Tommy Dorsey records.

Territorial Favorites

FOLLOWING is a list of reports from operators located in various sections of the country who have noted locally favorite artists and records. These favorites are listed in addition to the national leaders recorded weekly in the Record Buying Guide.

NEW YORK:

Back to the Saddle. Art Kassel.

Kassel is particularly popular in the Midwest, having played long yearly engagements at the Hotel Bismarck, Chicago, for the last 12 years. This is the first record reported to be clicking in the East. He has a smooth style and is liked on many locations.

SPOKANE:

Dance of the Ear of Corn. Fabian Andre (now Lou Holden).

This is a descriptive record played in style employed by Raymond Scott. Andre, himself an arranger, has left the band since this record has been made and it is now conducted by his former manager, Lou Holden. Spokane operators report that the better class of locations like this recording unusually well.

LOUISVILLE:

Angel. Dick Todd.

Todd, Victor's vocalist who is being promoted on the Bluebird label, has a following in that area because of his radio programs originating in Chicago. Operators say more and more locations are asking for this as well as other Todd recordings.

PHILADELPHIA:

Beer Barrel Polka. Will Glahe.

Going good all over again. For lack of a new music box sensation, operators are placing the *Polka* back on locations and are reporting better than average plays.

PITTSBURGH:

You Darling. Lang Thompson.

Another example of local popularity developed from personal appearance engagements which is being extended to music box locations. Thompson is a favorite at the William Penn Hotel's Chatterbox, having played there most of the summer to big business. While he has left this territory, his Varsity records are doing well.

TORONTO:

There Will Always Be an England. Cold Stream Guards.

One of the strongest records in Canada today, for obvious reasons. Patriotism is high thruout the land and it's only natural that anything promoting such a spirit is received with open arms.

WILKES-BARRE:

God Bless America. Kate Smith. I'll Never Smile Again. Tommy Dorsey.

Sam DeMuro, of the Rex Novelty Co., says these records and artists are on the top of the local music box parade. A majority of locations have both of these tunes in each machine.

Radio's Leading Songs

THE following is a comparative list of 10 songs broadcast most often during the week ended July 19 (this week) and the week before, ended July 12. The songs are those heard over the networks and leading New York stations based on information supplied by Accurate Reporting Service.

This Week	Last Week
1. I'm Nobody's Baby	4
2. Nearness of You	10
3. I Can't Love You Any More	—
4. Sierra Sue	2
5. I'll Never Smile Again	8
6. I'm Stepping Out With a Memory	3
7. Madame La Zonga	—
8. Fools Rush In	1
9. Imagination	—
10. It's a Lonely Day Tomorrow	—

Pittsburgh

PITTSBURGH, July 20.—Frank Leon, one of Pittsburgh's largest music-box operators, is taking a well-earned vacation in Atlantic City and reports he will come back full of vim, vigor and vitality so that he can continue to make the name of Seeburg the most popular in and around the Pittsburgh area.

Louis (Lakey) Grossman's success as one of the largest operators in the Pittsburgh area is attributed to his personality and ready smile. He is known as one of the best liked and most cheerful operators.

Atlas Novelty Co.'s mechanic, Ralph (Schultz) Wetmore, has just returned from a service trip thruout the eastern part of Pennsylvania and has left everyone well served and happy.

Hick Schriver, of Canonsburg, recently opened a new music store in Canonsburg.

Lew Sohmer, of Lock Haven, was a recent visitor. He claims that business is very good in his territory.

Chuck Flexer, of Williamsport, is looking forward to moving into his beautiful new home which will be completed soon.

Harvey Warner, of Hanover, is building a Bar B Q at the Gettysburg Battle Field almost opposite the Eternal Light.

Louis J. Hoffman, office manager of Atlas Novelty Co. in Pittsburgh, is getting to be the Babe Ruth in his baseball league. Lou is so enthusiastic that he is teaching Eddie Steele how to play third base instead of the outfield.

Oscar Imber has just returned from a fishing trip in Canada. Bill Thompson and his son, Red, also have just returned from Canada, where they were fishing.

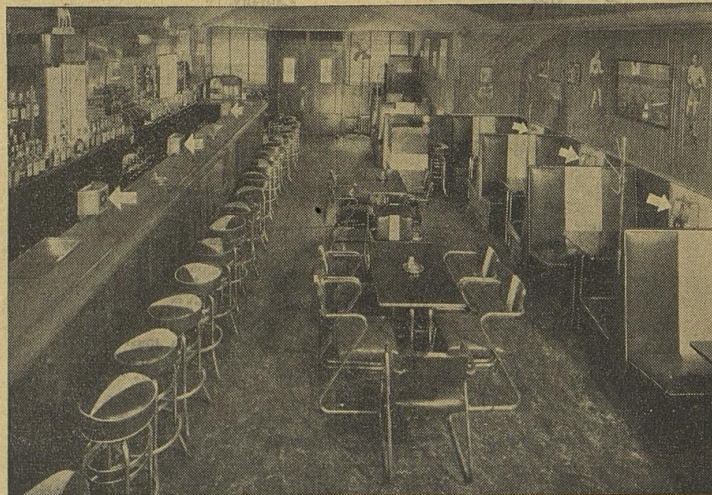
Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: You Are My Sunshine, Bob Atcher and Bonnie Blue Eyes; South Plain Blues, Wiley Walker and Gene Sullivan; Take Me Back Again, Cliff Bruner; Texas Star, Port Arthur Jubileers; I'll Be Seein' You in Dallas, Alice, Shelton Bros.; The Railroad Corral, Bill Bender; Don't Monkey 'Round My Widder, Karl and Harty; Good-bye, Little Darling, Gene Autry.

INTERNATIONAL RECORDINGS: Bartender Polka; Woodpecker; Hear My Song, Violetta; Windmill Tillie; Tabu.

FOREIGN RECORDINGS: German, Am Abend Auf Der Heide, Lustige Trinklieder; Bohemian, Vanda, Schledani; Hungarian, Juliette, Liliomszal; Polish, Moja Marysia, Piesn O Stefanie Starzynskim; Scandinavian, Tokiga Kalles; Swedish, Wien, Du Valsernas Stad, Nar Brollopslockor Ringa; Italian, O Mamma, Polka Carnevalina, Valzer Della Firsarmonica; Yiddish, Broiges Tanz, Zlatapol; Greek, O Thanasoulas.



KEENEY REMOTE SELECTOR WALL BOXES have helped make the Spot, location in Medford, Ore., one of the town's most popular. Convenience is afforded by wall boxes keeping customers longer who spend more for music.

ANDREWS SISTERS (Decca)

I Want My Mama—V. Oh, He Loves Me—V.

The Andrews turn out a weakie this time, with *Mama* coming along too late (the song relinquished several months ago such slight popularity as it had enjoyed), and with the B side one of the lesser tunes from the girls' forthcoming film, *Argentine Nights*. Neither is the record particularly good from the standpoint of arrangement or projection.

BOBBY BYRNE (Decca)

That's for Me—FT; VC. *Only Forever*—FT; VC.

Byrne's lack of name strength at the moment will keep his versions of these two soon-to-be-hit numbers a bit submerged, due to the plethora of other waxed versions of the same songs. Which is too bad, because Bobby has turned out a couple of very listenable sides here.

CHARLIE BARNET (Bluebird)

At a Dixie Roadside Diner—FT; VC. *That's for Me*—FT; VC.

Diner has an attention-getting title and a pretty fair melody and lyric which, coupled with the customary Barnett lift, makes a salable record item. Same holds true for the reverse, with the addition of a good Larry Taylor vocal.

BOB CHESTER (Bluebird)

Now I Lay Me Down to Dream—FT; VC. *L'il Boy Love*—FT; VC.

A forthright dishing of a pair of good tunes, particularly the former, which unfortunately must remain in the shadow of the Glenn Miller style that it so strongly resembles.

HORACE HEIDT (Columbia)

Ave Maria—V. *Drink to Me Only With Thine Eyes*—V.

This disk is labeled as "Larry Cotton with Horace Heidt and His Musical Knights," but with Heidt given the prominence in the size of type used in the billing. The net result is that the label gives the impression of a band number when actually it's Cotton's excellent voice most of the way. This boy can sing, and here has two revered favorites to go to work on. It makes a very worth-while couplet.

On the Records

This column is designed to aid music machine operators in the selection of records for their machines. It gives a descriptive appraisal of the latest releases and an evaluation of their potential commercial value to phonograph operators.

(CONTINUED FROM PAGE 18)

RAY HERBECK (Okeh)

L'il Boy Love—FT; VC. *One Look at You*—FT; VC.

This hasn't a chance amongst the wealth of other recordings of these two potential hit tunes from the new picture, *A Night at Earl Carroll's*. The cute vocal on the A side is mutilated by the clothespin-over-nose technique of Betty Benson.

WAYNE KING (Victor)

Forgotten—W; VC. *Melody of Love*—W.

The title of the A side is prophetic of the reaction to this disk of all except the most devout worshippers at the shrine of enervated three-quarter tempos.

RED NICHOLS (Okeh)

Beat Me Daddy (Eight to the Bar)—FT; VC. *Lowland Blues*—FT; VC.

Nichols manages to get a great deal out of the boogie-woogie epic recorded so meritoriously by Will Bradley some weeks ago, altho it loses out in comparison with that two-sided disk. Harry Jaeger's vocal is a help in bringing this version to within hailing distance of the Bradley pressing. The reverse is only so-so.

PETER URYGA (Decca)

Rumba Polka—Polka. *On the Banks of the Mississippi*—W.

A rumba polka is quite a trick if you can do it, and Uryga doesn't. But these sides aren't bad beer tavern items.

MILDRED BAILEY (Columbia)

Blue (And Broken Hearted)—V. *I'll Pray for You*—V.

The oldie, *Blue*, will draw the half-dollar pieces to this Columbia item, with La Bailey delivering it in the style to which she and her admirers are accus-

tomed. Side B might as well be blank, but its companion piece is a good bet for sales, home and machine.

CEELLE BURKE (Decca)

Trade Winds—FT; VC. *They Tell Me Hawaii Is Heaven*—FT; VC. *A Moment in Sorrento*—FT; VC. *South of Pago-Pago*—FT; VC.

This waxed Cook's tour is a nice blend of smooth flowing orchestral work and good vocal and choral backgrounds that has a high listening quotient but very low commercialism.

RAYMOND SCOTT QUINTET (Columbia)

Bumpy Weather Over Newark—FT. *Peter Tambourine*—FT.

This Scott Quintet disk in the style of the originals he recorded a couple of years ago on the Brunswick label comes along now sandwiched in between the records Scott has made and is continuing to make with his new large dance band. This is a throwback to his early days, and a letdown after the fine work being done by his new full crew.

LAWRENCE WELK (Okeh)

If You Talk in Your Sleep, Don't Mention My Name—FT; VC. *Kentucky's Way of Sayin' Good Mornin'*—FT.

The thought behind *Talk in Your Sleep*, while amusing and a little different, is a bit too much on the sophisticated side to meet with general music machine success. The title may attract home sales, but this side and the other, taken in toto, are disappointing. The band's work is too meaningless.

XAVIER CUGAT (Victor)

Cinco Hijos—Son; VC. *Tunare*—Son; VC.

This is Latin American rhythm of a more subtle sort, and the kind that is salable only to those thoroly imbued with either an understanding or a blind love for equatorial music. Cugat's work is, as always, superior, but this is one of the least commercial of his recent recordings.

GRAY GORDON (Bluebird)

Ferryboat Serenade—FT; VC. *I Could Make You Care*—FT; VC.

Ferryboat is adjudged to be the sequel to the successful *Woodpecker Song*, and if so, Gordon's version stands a nice chance of clicking, because it gives it the proper treatment. The band and Meredith Blake's vocal are both commercial and good. The reverse, however, will make nobody care.

GENE KRUPA (Okeh)

Orchids for Remembrance—FT; VC. *Blueberry Hill*—FT; VC.

A typically expert Krupa job on a couple of ballads that are approaching the status of hitdom. There is no reason why these should sell any better than the many other versions of the same tunes, inasmuch as they're not outstanding, but they'll hold up their end in comparison with their competitors.

HARRY JAMES (Columbia)

Flash—FT. *All or Nothing at All*—FT; VC.

Still another Columbia release of a James record, even tho he has been recording for Varsity for the past several months. *Flash* is the sort of thing James' fans expect of him, and he doesn't let them down. The ballad on the reverse boasts Frank Sinatra on the vocal, having been made before the singer left James for the Tommy Dorsey band.

HENRY KING (Decca)

Broadway Conga—Conga; VC. *Cui, Cui*—Conga.

King makes one of his infrequent Decca appearances this time with a brace of congas which aren't bad and which aren't particularly good, either. Commercialism is conspicuous by its absence here.

TINY HILL (Okeh)

Two-Ton Tessie (From Nashville, Tennessee)—FT; VC. *I'm Alone Because I Love You*—FT; VC.

Hill has his audience in and around the Midwest, and it's likely that that

section will take his latest effusion to its bosom. But for generally large sales and all-round commercial success, the future seems to hold very little for this disk. Tiny's voice is pleasing, and the A side novelty lyrics are pretty good; but it's not enough.

LARRY CLINTON (Bluebird)

Boo-Wa Boo-Wa—FT; VC. *Halfway Down the Street*—FT; VC.

The monosyllabic bit on the first side is a good riff tune, but no different or more likely for complete success than a hundred like it. Nice is the best that can be said for the ballad on the flipover.

Gerber & Glass
Aid Music Business

CHICAGO, Aug. 24.—"Music hath charm and Gerber & Glass music equipment hath plenty of money-making appeal," says Max Glass, official of the firm.

"In its lifetime the firm of Gerber & Glass has devoted itself to doing more for the music operator to help make his job an easier one and to help him make the very most from his business. We could name innovation after innovation created by Gerber & Glass to help the music operators of America. Among the profit-building products pioneered and developed by Gerber & Glass are the famous changeovers for old model phonographs.

"This remodeling equipment has enabled many music operators to more than double the life and earnings from their phonographs. From time to time we have offered operators great machines that could be operated in conjunction with their present operating, thus enabling them to increase their profits without having to go out and sell new locations.

"One of the greatest of such products is the currently popular Imp. Our most recent offering to operators is the Heads-Up Selector, originated by Homer Capehart. Introduced only a few weeks ago, this unit has risen to tremendous heights in sales. And so much appeal has it that we predict it will soar higher and higher for a long time to come."

Victor International
Series To Stay at 75c

NEW YORK, Aug. 24.—While RCA-Victor is abandoning its 75-cent retail prices on its Victor label in favor of 50 cents, the price cut will not affect the Victor International series, and all foreign language records known as the Victor V series. These records will still be sold at 75 cents, Tetos Demetriades stated today.

The International series introduced Will Glahe's *Beer Barrel Polka* and later *The Woodpecker Song*. Among current records used by operators are *Windmill Tillie* and *Hear My Song, Violetta*.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: O-Hi-O, Hoosier Hot Shots; It Makes No Difference Now, Cliff Bruner; Good-bye, Little Darling, Goodbye, Gene Autry; Mary Dear, Gene Autry; You Don't Love Me But I'll Always Care, Cliff Bruner; Whoopee Ti Yi Yo, Bill Bender; Beautiful Girl of the Prairie, Montana Slim; You Can't Be Faithful, Swiss Hillbillies.

INTERNATIONAL RECORDINGS: On Draught, I Wonder What You Are Doing, Spanish Cuties, Woodpecker, Bartender Polka.

FOREIGN RECORDINGS: German, Rosamunde, Das Fenstere in Der Nacht; Bohemian, Dzulaida, Panbicku V Nebicku, Repete; Hungarian, Szaz Szal Piros Rozsat; Polish, Kanarek, Oj Magdalino, Nad Ranem; Scandinavian, Susanna, Bjorneborganes; Swedish, Si, Si, Si; Styran Karlssons Hambo; Italian, Piano, Piano, Piano, Piano; Chiacchierella; Yiddish, Mazel Shloimele Maleke; Greek, Mana Mon Stelis.

Only Outstanding Selections Appear on

VICTOR INTERNATIONAL RECORDS

List Price 75c

JUST OUT!

V-763 POLKA MUSETTE
WEEK END POLKA

By Rene Musette Orch.

V-758

ON DRAUGHT

Glahe Musette Orch.

GIDDYUP, HORSIE

Rene Musette Orch.

V-747

ACCORDION JOE

Will Glahe Orch.

DATE AT EIGHT

Leon Stenier Orch.

GOING STRONG!

V-710

HOT PRETZELS

BEER BARREL POLKA

Glahe Musette Orch.

V-743

WOODPECKER SONG

TAVERN WALTZ

Glahe Musette Orch.

V-182

HEAR MY SONG, VIOLETTA

DON'T DO IT!

Will Glahe Orch.

V-613

BARTENDER POLKA

HEAR MY SONG, VIOLETTA

Glahe Musette Orch.

V-756

WINDMILL TILLIE

LET'S STEP HIGH, BABY

Rene Musette Orch.

V-760

I WONDER WHAT YOU ARE DOING

VALSE MUSETTE

Rene Musette Orch.

For Your Foreign Locations Get
VICTOR POPULAR FOREIGN LANGUAGE RECORDSYou Pay More—YOU MAKE MORE!
See Your Victor Distributor Today!

STANDARD PHONO CO.

Tetos Demetriades, President

163 W. 23D STREET

NEW YORK CITY

MUSIC MERCHANDISING

Automatic Phonos Have Part In Teaching of Patriotism

Baltimore Sun gives space to story on use of patriotic records

BALTIMORE, Sept. 21.—*The Baltimore Sun* (September 14) used the theme of patriotic records in automatic phonos as the basis for an interesting story on the proper behavior when the national anthem is heard. The story was in the form of an "inquiring reporter" item, in which the reporter went out to find just how people respected the national anthem.

The beginning of the story was an observation trip into the taverns to see how the "bar flies responded to the national anthem when played on the coin-operated music machines." The story used the unfavorable term "juke boxes" and later in the story gave operators credit for not being in favor of putting the national anthem in their music machines.

The conduct of a drunk when the national anthem is played in a tavern served to give the story good humor. Then army officials were interviewed to give authentic information on how to respect the anthem. The story also said that music operators in Baltimore favor using such popular records as *God Bless America* and similar patriotic songs that do not require patrons of taverns to pay any special respect. The national anthem is not a proper record for phonographs, they said.

Headline Setting

"Bar Flies Here Responding to National Anthem Music," said the main headline. Some rousing fights mark disputes on proper conduct as phonos produce song, according to the story, and then the reporter set off on his mission to find out how the anthem should be respected. The story as published in *The Sun* follows in full:

"The city's *genus musca barra*—that's bar flies to people who know their scientific Latin terminology—are becoming more patriotic every day, it appears.

"Saloonkeepers and the people who operate the nickel-in-the-slot phonographs agreed patriotic music was rising fast in popularity and revealed there were any number of records of *The Star-Spangled Banner* on music boxes in Baltimore's liquor emporiums.

"They revealed also there was vast confusion as to the proper procedure for bar flies to follow when the national anthem is dialed up, and there have been some rousing fights in consequence.

An Old Law

"Some stand when it is played. Some don't, either because they don't want to or aren't able. Along comes a super-patriot and demands to know whether thash patriotism, and whash the idea of keeping your hat on, too. After that, it's generally a job for the bouncer or the police.

"A little research reveals a lack of laws on what to do in a bar room when *The Star-Spangled Banner* is played. The law that makes the song the national anthem was passed in a rush and didn't make recommendations on the subject. It simply says *The Star-Spangled Banner* is the national anthem and lets it go at that.

"Individual communities, however, have passed laws. There was a Baltimore city ordinance in effect during the World War, it was recalled by some policemen, that made it mandatory to play the anthem at public gatherings, and also made it mandatory for people to stand and remove their hats. The police say they still can look up for disorderly conduct those people who don't stand when the anthem is played at public gatherings.

"A congregation of bar flies in a saloon, however, is not regarded in the best police circles as a *bona fide* public gathering, and the bluecoats do not intend to go around arresting those who

will not stand up for a music box rendering of the anthem.

"The Third Corps Area was helpful. Its headquarters staff noted that when the anthem was played on a military reservation all those out of doors must come to attention, face the music, and salute. If they are indoors they are not required to do so.

Disagrees With Woman

"Third Corps headquarters was doubtful whether it would get mad if a bar fly stayed seated or kept his hat on. On this point headquarters was in disagreement with Mrs. Reuben Ross Holloway. Mrs. Holloway has been quoted as saying she would stand up in the bathtub when she heard the anthem, and she says she still feels that way.

"Mrs. Holloway, along with Arthur P. Sewell, custodian of the Flag House, was in agreement with Third Corps Area on one point. That was: A bar room is no place to play the national anthem.

"Mrs. Holloway said there ought to be a law, Mr. Sewell said the bar keepers should be approached in a nice way, and Third Corps agreed some pressure ought to be brought.

Calls for Other Songs

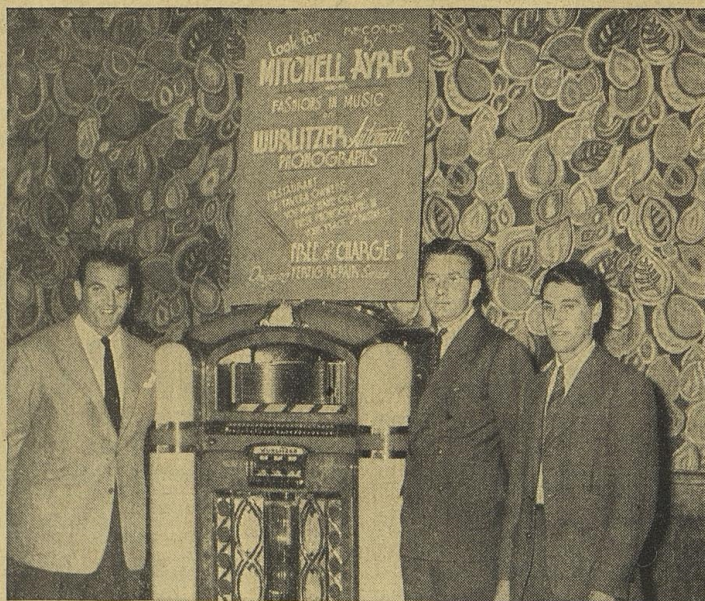
"The music box people said there were calls not only for the national anthem, but for all sorts of patriotic music. The people who run the music boxes that talk back to the bar flies—the ones that have a switchboard gal who talks to the customer when he drops in his nickel and asks him what he wants to hear—said *God Bless America* was one of their most popular items.

"Bartenders said the customers generally sing this one, gathering convivially around the music box with their highball glasses raised on high and turning loose all kinds of harmony.

"Then there is a new one called *I Am an American*, played in march time, with lots of drums. The bar flies march solemnly up and down in front of the bar when this one comes on.

"America is fairly popular. The *Ballad for Americans*, sung by a crooner, also gets its share of nickels. *America the Beautiful* is a stand-by.

"The b'hoys are getting war-conscious," was the way one bartender put the whole situation in a nutshell."



MITCHELL AYRES (left), prominent orchestra leader; John Finley, manager of the New Bradford Theater, Bradford, Pa., and Bill Fertig, music operator, pose by a Wurlitzer Model 800.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: *Sorry (I'll Say I'm Sorry)*, Cliff Bruner; *Were You Sincere*, Gene Autry; *You Are My Sunshine*, Bob Atcher; *I'm Wasting My Time*, Sweet Violet Boys; *You're Welcome as the Flowers in May*, Jimmy Davis; *'Round Her Neck She Wears a Yellow Ribbon*, Bob Dunn's Vagabonds; *Blue Steel Blues*, Bar X Cowboys; *My Wife Is on a Diet*, Hoosier Hot Shots; *Mary, Dear*, Gene Autry.

INTERNATIONAL RECORDINGS: *Bartender Polka, Week-End Polka, Charlie Was a Boxer, Picnic Polka, Stuttering Accordion*.

FOREIGN RECORDINGS: German, *Josephine, Das Macht Laune; Bohemian, Na Pankraci, Do Kolecka, Do Kola;* Hungarian, *Juliette; Polish, Babcia Tanczy, Srebrne Wesele Witosia, Piesn O Stefanie Starzynskim;* Scandinavian, *Sussanna Polka, Lilla Pute, Lordagsball;* Swedish, *Pappas Dag;* Italian, *Valzer Della Fisarmonica;* Jewish, *Zlatapol, Mitsve Tanzel;* Greek, *Zehra.*

Rock-Ola Service Dept. Boon to Ops

CHICAGO, Sept. 21.—W. E. Hall, head of Rock-Ola's service department, says that a real educational service is rendered to operators thru the work of the department. "It's our job to keep satisfied customers satisfied," he states.

Hall, who saw the need for a highly specialized and technical division, has organized one of the most efficient service departments in the industry. His unusual training and business experience particularly abetted him in the development of this efficient unit. He has handled national sales promotions in the radio field, which acquainted him with the problems of the "man in the field." He has also had considerable production experience in his own manufacturing business.

"The service department at Rock-Ola is part of the sales division, as it rightly should be," Hall said. "The service man literally has his ears to the ground and can pass on many helpful suggestions to the sales department, for he is closest to the everyday problems of the operator. Rock-Ola's service department has three definite functions: The handling of parts for all Rock-Ola equipment, an intensive educational program for the service men of distributors and operators who check the precision performance of any Rock-Ola product, and field work by experienced traveling service engineers."

Phonographs for Canadian Troops

The following letter was forwarded by a Canadian publishing firm under date of September 16, 1940. The names in the letter have been changed for obvious reasons. The letter is an excellent testimonial to the value of phonographs to a nation in time of emergency.

"Gentlemen: Please send a couple of recent copies of your magazine to Captain John Doe of the Canadian Air Forces, marking the parcel 'Please Forward if Necessary.'"

"I might say that Captain Doe is interested in nickelodeons, etc., for his troops.

"It might be worth while for you to have any manufacturers of this type of equipment on your list to write Captain Doe at the address given and also send him information on rates of duty to his location.

"We would appreciate your prompt attention to this matter.

"Canadian Publishers,
September 16, 1940."

Recordit Used for Steady Earnings

CHICAGO, Sept. 21.—The most important announcement ever made to the automatic trade, according to Don Anderson, sales manager of Western Products, Inc., is that regarding the release of the Western Recordit machine.

"It's here," said Don, "an opportunity for operators to capitalize on the overwhelming interest of the American people in phonograph records and build a permanent business with a steady income. We feel that our new Recordit will do just that for operators. Recordit is not a novelty. People have always wanted to hear their voice. Perhaps they wondered how they would sound as a radio announcer, as a singer, as a dramatic star. They probably wondered just what their voice did sound like to others when they spoke. Yes, they wondered and wanted to find out, but had no way of finding out. But now there is a way. Knowing that a majority of people are rather shy and do not like to perform in front of others, we have built the Recordit cabinet like a regular recording studio. It is completely soundproofed, and people may sing, talk, record a speech, poem, holiday, birthday or anniversary greeting in complete privacy. Yes, now people can actually find out what they sound like by stepping into a Recordit cabinet and inserting the coin which starts all the action.

"Incidentally, that's all that the Recordit patron has to do—insert a coin! The rest is done automatically and mechanically by a single complete revolution of a cam shaft."



MUSIC MERCHANDISING



Publishers Look to Phonos For Plugs as ASCAP-BMI Feud Reaches Deadlock Stage

NEW YORK, Oct. 19.—With the battle of music between the American Society of Composers, Authors, and Publishers and the National Association of Broadcasters beginning to look more and more like a deadlock, publisher members of ASCAP are formulating definite plans in which the automatic phonograph operators and recording companies figure prominently for plugging and exploiting their tunes in case ASCAP tunes are banned from the airlines January 1. A decrease of available air breaks is already confronting ASCAP members as a result of networks' dictum requiring two or more non-ASCAP songs be used on every musical program. Consequently, with loss of radio as a means for plugging their songs becoming more and more a definite possibility, publishers are preparing unprecedented exploitation campaigns to be centered on music box operators, recording companies, and even location owners.

Supplementing their drive in this direction, song pluggers are picking up where they left off in the days before radio, and once more are courting the favor of acts, night club and theater singers, and any and all others who can sing or play their songs before an audience. Such contacts as these were all but forgotten with the advent of radio. Pluggers deserted performers' dressing rooms for the recording studios. They regarded getting a personality to use their song in a theater engagement where the theater capacity for the week was only a potential 100,000 or less as small pickings when millions could hear the song on one radio program.

Phonos a Savior

With the possible loss of radio time now staring them in the face, there is little wonder that the publishers are eying with quickened interest their former means of plugging songs and, in an especial manner, the automatic phonograph network and the vast audience to which it plays nightly on its 400,000 outlets.

Publishers in both camps have come to look upon the automatic phonograph as a staunch ally in their never-ending drive to put across their songs. The manner in which the music boxes skyrocketed such tunes as *Beer Barrel Polka* and *Oh, Johnny, Oh* to the heights proved their power. That's why the publishers feel this network will be of greatest importance to them if no settlement is reached and ASCAP music goes off the air.

Several months ago Jack Robbins, head of Robbins, Feist, Miller, the Big Three of the music publishing business, issued a statement on this problem in which he stated, "This medium of exploitation will afford a better buying gauge to music publishers." It is Robbins' contention that if a person will spend 5 cents to hear a song, other people will spend 35 cents to play it from a sheet music copy. "Too often," he observed, "sheet-music sales do not sell enough copies in proportion to the amount of radio performances because the latter renditions are offered free and there is no sales gauge available."

In paying tribute to the importance of the music box Robbins pointed out, "If a song is spotted in only 100,000 machines, or 25 per cent of the total available, and was played only once a night to an average listening audience of five people, that would be a half million hearing units of performances. But we know that a song gets from three to six plays a night, so we can depend upon a few million hearing units in a period of two or three weeks."

Robbins' statements are pretty well indicative of the reactions of other leading music publishers.

BMI Program

ASCAP publisher members, however, are not the only ones seeking to enlist the co-operation of the music box operators. The broadcasters, thru Broadcast Music, Inc., have also been seeking the

help of the music box as a means of popularizing their songs in addition to the steady plugging they receive on the airlines. Their drive has taken the form of letters to associations and operators asking for their co-operation as well as giving them reasons why they should use their songs in the boxes.

First Meeting of New Ontario Assn.; See a Big Future

TORONTO, Oct. 19.—First meeting of the newly formed Ontario Amusement Machine Association at the King Edward Hotel October 15 got the association off to a good start. Phonograph operators from all Ontario were represented.

The group was the nucleus of what it is hoped will be the largest organization of its kind in Canada. Temporary officers are Art Vingeux, president; W. Painter, first vice-president; William Fielding, second vice-president; Art Woods, secretary. Woods is also in charge of public relations.

Highlight of the evening was the announcement that the association may obtain permission from the Ontario Liquor Control Board to locate automatic phonographs in ladies' beverage rooms, part of the proceeds to go to Canada's War Effort Fund.

The present law prohibits the playing of music in these rooms. If the association is successful in obtaining permission, it will open up some 300 new locations in the province.

Principal speakers were Ernie Dowsett, Ottawa; William Fielding, Windsor; Eric Leberman, Hamilton; Mr. Kneider, Dunnville; Mr. Palter, Toronto, and Lyell Fletcher, representing Resort Hotels.

Manufacturers' representatives who had latest model phonographs on display were Rock-Ola, Wurlitzer, Mills, and Seeburg.

A floorshow presented by McClure Attractions, Toronto, with music supplied by automatic phonographs, climaxed the evening.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: I'll Get By Somehow, Louise Massey; Rock and Rye Polka, Texas Jim Lewis; Nobody But Me, Leon Pappy Self and His Blue Ridge Playboys; You Are My Sunshine, Pine Ridge Boys; When the White Azaleas Start Blooming, Swift Jewel Cowboys; Ridin' Down That Old Texas Trail, The Westerners; Put Your Little Arms Around Me, Daphne's Texans.

INTERNATIONAL RECORDINGS: Booneville Ball, Listen to the Lucky Bird, Picnic Polka, Freckled Mac.

FOREIGN RECORDINGS: German, Luftspott Voran, Mein Blonder Matrose; Bohemian, Zlata Praha; Hungarian, Mar Ezutan Igy Elem A Vilagom, A Fonoba Szol A Nota; Polish, Chop Suey Polka, List Milosny-Waltz; Scandinavian, Balen I Karlstad; Swedish, Rena, Rama Bagatellen, Briggen Maria; Italian, Dentiera, Fanciulletta Bella; Jewish, Abi Er Ken Tanzen, A Yiddish Tantz.

Pfanstiehl Plans Bigger Distribution

CHICAGO, Oct. 19.—According to Bill Hemminger, sales manager of the Pfanstiehl Chemical Company, manufacturer of the 4,000-play Pfanstiehl needle, the company is now beginning a more extensive promotion of the needle.

Hemminger said: "Because of the response to the new and improved 4,000-play needle we have decided to substantially increase our advertising budget for the succeeding months. We know we have an important story to carry to the phonograph operator and we're not going to miss a trick in getting this story over."

"We have already suggested to our distributors that they take advantage of this new material and thereby reap larger profits from our extensive advertising campaign."

Ben Sterling Hits Phono Tax Proposal Of Penn Newspaper

WILKES-BARRE, Pa., Oct. 19.—Benjamin Sterling Jr., well-known phonograph operator of Pennsylvania, was a contributor to "The Voice of the People" column in a recent issue of *The Wilkes-Barre Record* on the subject of phonograph taxation.

Well qualified by long experience in the coin machine trade, Sterling wrote:

"Editor of *The Record*: For a fair-minded and conservative newspaper, as the *Wilkes-Barre Record* has always been, we are deeply disappointed in an article that appeared in your paper Monday, October 7, entitled 'Taxing Coin-Operated Phonographs' and painting a beautiful picture of a \$10,000,000-per-year income."

"What, Mr. Editor, is to become of this country if new forms of taxes are always going to be placed on new industries? Here is this new industry, using thousands of dollars' worth of records, electric bulbs, radio tubes, and amplifiers; employing service men, who in turn use automobiles, gasoline, oil, and tires plus all the men that are employed in manufacturing these machines and those that are engaged in the transportation of these machines—now you want to come along and tax this industry out of business."

"Haven't you had enough experience in business to know that no business can stand a tax of 10 per cent of the gross profits? When you were suggesting that a tax be placed on phonographs, why didn't you consider a bit further and suggest that a tax be placed on the newspapers of the country? Look how many newspapers there are, and what they must take in per year."

"The phonograph industry has no objections to a fair and reasonable tax, and in some localities they are being taxed, but the most the industry can pay is \$1 or \$2 per year per machine the same as any vending machine. The depreciation on these instruments is very rapid; then, too, you must consider that there are repairs, servicing, records, needles, commissions to the storekeeper—all these must come from the earnings."

"We are sure that if you will peruse the foregoing facts and then re-read your editorial, you will be forced to admit that this industry cannot survive a tax of the type you propose."

Supreme's Party Set for Oct. 26

BROOKLYN, Oct. 19.—Willie Blatt and his Supreme Vending Company will celebrate distributorship of the Buckley Music System here with an all-day party Saturday, October 26, at the firm's offices and showrooms.

"We want every music operator to be present," Blatt announces. "This is going to be the Supreme Event. We will show the Buckley Music System in actual operation right in our showrooms, and we also want to tell everyone why we took on the Buckley Music System."

"Operators in New York, Long Island, Staten Island, Bronx, and Brooklyn are urged to be present. Our Bellmore, L. I., office will place cars at the disposal of Long Island operators to bring them direct to our showrooms in Brooklyn."

"There will be entertainment, food, drinks, and gifts for everyone. Factory experts as well as DeWitt (Doc) Eaton, Eastern regional manager for Buckley Music System, Inc., and Pat Buckley, president of the firm, will be on hand to talk to the music operators," Blatt stated.

Orchids to Phonos From Clyde McCoy

AKRON, O., Oct. 19.—Clyde McCoy, of *Sugar Blues* fame, is one band leader who isn't particularly interested in having a radio hookup, he said while in town for a personal appearance. He likes to be on the road, he declared, playing to live audiences.

McCoy credits automatic phonographs as doing more for him than any other public medium. He cited the case of the wide use of *Sugar Blues* on the automatic phonograph circuits.



FLYING WURLITZERITES disembark from a plane at the Buffalo airport. They are, left to right, Harry Graham, Wolverine Music & Specialties Company, Detroit; Larry Cooper, Wurlitzer district manager of Illinois and St. Louis; Bill Mossbarger, district manager of Minnesota, Wisconsin, and the Dakotas, and M. G. Hammergren, general sales manager of Wurlitzer. The four on the stairway are greeted by Ernie Petering, assistant sales manager.

LEO REISMAN (Victor)

Let's Be Buddies—FT; VC. *Fresh As a Daisy*—FT; VC.

Reisman brings his well-thought-out and ultra smart scoring to bear on a couple of Cole Porter tunes from the new smash Broadway musical, *Panama Hattie*, and makes both of them sound a great deal better than they actually are. This band knows how to play melodies like this, and the net result is enjoyable phono listening. Joan Whitney weakens the total effect with a poor vocal on *Buddies*, but redeems herself with the amusing lyrics of *Daisy*.

RAYMOND SCOTT (Columbia)

I Don't Want to Cry Any More—FT; VC. *Half Way Down the Street*—FT; VC.

Reasons for Scott's waxing pop tunes are obvious, inasmuch as his new work is making an assault on dance band heights, and the recording of commercial ballads is part of the attempt. In this particular case, however, it's too bad that it is, because it's a waste of time and effort for a musician of Scott's ability to have to turn out lackluster items like these two sides. It's hard to believe, listening to the only average dance-ability and listenability of this disk, that Scott has produced originals with the composing and arranging brilliance, imagination, and ingenuity of a *Huckleberry Duck*, a *Birdseed Special*, or any of the other remarkable things he has done. More is expected from Scott, even on straight ballads, than an undistinguished effort like this; if he weren't capable of more, it would be different.

HORACE HENDERSON (Okeh)

Coquette—FT. *I Still Have My Dreams*—FT.

Henderson takes the *Coquette* item of some time ago and an original of his own for a pairing that contains much of interest for swingophiles but little else for others. Elmer Williams's sax, Emmett Berry's trumpet, and Joe MacLew's trombone are accorded the featured solo spots on this disk, and it's unfortunate that such fine jazz performances can't be considered commercial in the more general and widespread use of the term.

GRACE MOORE (Decca)

Souvenir Album—Two-Record Album.

A treat for Miss Moore's legion of admirers is contained in this four-sided classical packaging, released under Decca's "Personality Series" imprint. The singing star lends her superb voice to excerpts from *Madame Butterfly*, *Tosca*, and Franz Schubert, with the lone popular touch coming from *Lone Me Forever*, a ballad in a Columbia picture that Miss Moore made. Album's physical set-up is in Decca's usual accomplished style.

WOODY HERMAN (Decca)

The Five O'Clock Whistle—FT; VC. *The Golden Wedding*—FT.

Golden Wedding (known to classicists as *La Cinquantaine*) is the side here, another fine demonstration of Herman's superior clarinetting and the band's tremendous power, drive, and lift. A field day for Woody's fans, and a very effective display of top-drawer swing for those who like their jazz interesting and not merely loud. Dillagene's vocal on *Whistle* is adequate, but not up to the instrumental standard set by the orchestra.

SAMMY KAYE (Victor)

A Nightingale Sang in Berkeley Square—FT; VC. *Dream Valley*—FT; VC.

After leaving the Victor label last summer for several disks on Varsity, before U. S. Records started the reorganization proceedings now underway, Kaye returns to the fold with a pair of ballads that have commercialism written all over them. Both tunes are exceedingly popular at the moment, and Sammy's name has always been a box-office and an over-the-record-counter draw. With these numbers played in his customary soft, sweet, swing-and-sway style, and with Tommy Ryan providing highly listenable vocals, this disk should not have the slightest difficulty in being one of Victor's current best sellers.

RAY HERBECK (Okeh)

The Moon Fell in the River—FT; VC. *(There I Go Again) Sentimental Me*—FT; VC.

Herbeck makes *Moon Fell in the River* more listenable and danceable than most of his recent wax output, due to much better, much prettier scoring than usual, and also due to a more rhythmic lift than has been noticeable on his disks lately. Reverse unfortunately doesn't keep up the standard set by the A side, with the beat dragging a bit and

On the Records

This column is designed to aid music machine operators in the selection of records for their machines. It gives a descriptive appraisal of the latest releases and an evaluation of their potential commercial value to phonograph operators.

(CONTINUED FROM PAGE 13)

the arrangement lacking the nice touches of its companion piece.

ABE LYMAN (Bluebird)

Wrap Your Dreams in the Red, White, and Blue—FT; VC. *He's My Uncle*—FT; VC.

In line with the current flood of flag-waving items, Lyman comes up with two that have more commercial potentialities than the others, due perhaps to a brighter, more infectious swing and a general lack of the self-conscious air that has surrounded other patriotic disks released by dance bands. Rose Blane's free and easy vocalizing may have something to do with that, and the army band brass style and spirit on the first side, together with the medium swing and Yankee Doodle modulations on the reverse, make a light-hearted, unrestrained timely platter.

DUKE ELLINGTON (Victor)

Warm Valley—FT. *The Flaming Sword*—FT.

Ellington with, once again, some of the most incredible jazz ever put between rim and label. With each succeeding disk it seems as tho the Duke has reached the acme of unbelievable scoring, and each new record finds him topping himself. This is the sort of pressing that has to be heard; words can't describe the counter rhythms and melodies, the imaginative chording, the mixture (on the B side) of four-four and conga beats, the generally amazing conception of tone, theme, and rhythm.

INK SPOTS (Decca)

Do I Worry?—V. *Java Jive*—V.

Worry is the same old Ink Spots format all over again, and while it's wearing more than a bit thin artistically, its commercial qualities can't be denied, witness to that being the several currently popular Spots disks in the coin phones. *Java Jive* happily breaks the routine, and offers the foursome in a slow tempoed lyric number, with harmony voicing, nice rhythm, and humorous wordage.

EDDY DUCHIN (Columbia)

Two Dreams Met—FT; VC. *Down Argentine Way*—FT; VC.

The last several Duchin records have revealed him in some of his finest pianistic moods, and this one carries on the series. Eddy's piano is as light and scintillating as Johnny Drake's baritone (on the vocal side A) is heavy, and while contrast is normally effective, here Drake hurts what is otherwise a very nice version. The synthetic rumba on the reverse is delivered in surprisingly

slow tempo, which drags too much at times, despite more Duchin ivory finesse.

TOMMY DORSEY (Victor)

Do You Know Why?—FT; VC. *Isn't That Just Like Love?*—FT; VC.

A couple of film tunes serve Dorsey in showcasing his trombone, Ziggy Elman's trumpet, and the vocalizing of Frank Sinatra and Connie Haines. Everything is technically perfect, with the one exception of Miss Haines's pretty terrible singing on the B side. It's a tough lyric to sing, but that's no excuse for the really bad job that the young lady turns in.

JOHNNY LONG (Decca)

You've Got Your Mother's Big Blue Eyes—FT; VC. *Stars Over the Campus*—FT; VC.

Long has a smooth, danceable aggregation, and his work here is commendable without being distinguished in any particular way. An unexpected talking bit by chirper Helen Young, after her straight ballad vocal on *Campus*, is the only unorthodox thing on both sides. The band plays cleanly, and the only fault that can be found with the entire disk is that it hasn't that distinctive quality that makes some records better than others.

LARRY CLINTON (Bluebird)

Arab Dance—FT. *Dance of the Reed-Flutes*—FT.

One of the finest wax performances Clinton has given in recent months is encompassed on these two sides. Going to Tschalkowsky again for his swinging-the-classics inspirations, Larry has done a masterful job, especially on the second side, of treating this type of symphonic music to a ride without actually desecrating it beyond recognition. First and last choruses on *Reed-Flutes* is practically in a classic vein, with more uninhibited jazz filling in the middle. The medium drive and the tom-tom beats on the plattermate are likewise highly listenable.

HORACE HEIDT (Columbia)

Do You Know Why?—FT; VC. *Isn't That Just Like Love?*—FT; VC.

More Heidt vocal productions on a pair of film numbers that don't really rate the elaborate treatment accorded them here. Heidt records lately seem to have a tendency to get the first instrumental chorus out of the way so that the lyrics can be gotten into without any unnecessary delay, and when the vocal parts do come there's plenty there. Duets, trios, ensembles are used as the medium for disseminating the words, and while the idea basically is all right—

and makes for a variation from the regular mill-run single vocal solo—there's such a thing as overdoing a good stunt. Tempos here are nice, and there is some fine Frankie Carle piano on side B.

DICK POWELL (Decca)

He's My Uncle—V. *America, I Love You*—V.

Powell started the *Uncle* tune off nicely on the Maxwell House Coffee radio commercial, and his record ought to meet a good reception over retail counters. It's a medium swing vocal on a patriotic item with a slightly different angle, and altho the reverse has more spirit and liveliness plus the unusualness of a flag-waver in a minor key, it's *Uncle* that will attract the disk buyers.

McFARLAND TWINS (Okeh)

Yarza Buncha Yacka Larry (Yitch Tiddy Boom Boom)—FT; VC. *Mother's Lullaby-Waltz*—VC.

Good contrasts on an out-and-out nonsensical novelty and a soft, soothing lullaby. The McFarlands displayed good merchandising sense in their couplings on wax, and here they have a likely-looking thing for good sales returns. The novelty is not too funny, but it's light and lifting if not taken too much at its face value, and the reverse is another choir-like ballad, with Burt Ennis keeping up the vocal promise he has shown on previous McFarland recordings.

SHEP FIELDS (Bluebird)

Let's Be Buddies—FT; VC. *Such Stuff as Dreams Are Made Of*—FT; VC.

With only traces of his former rippling rhythm style in evidence—and then used extremely effectively to set the arrangements apart from straight dance scoring—Fields knocks out another duo with all the accomplished ease that has characterized his recorded work lately. Both tunes are from Broadway musical shows, and Fields lends them the aura of smartness that is inherent in songs like these.

RAY KINNEY (Victor)

Lovely, Hula Hands—FT; VC. *Hoonanao Paka*—FT; VC.

Kinney gives a vocal explanation to the hand movements of hula dancers on the A side here, and does it in a light, lilting, subdued way that makes delightful listening. Reverse is typical Hawaiian fare, without the distinctiveness of its companion.

GENE KRUPA (Okeh)

I'd Know You Anywhere—FT; VC. *Like the Fella Once Said*—FT; VC.

Krupa applies his solid drive to two Kay Kyser picture tunes, and comes off with his usual flying colors except for Irene Day's ballad vocal on side A, and for the band's unusual brassiness on the reverse. Miss Day is fine on rhythm stuff, but ballads are not quite her forte, which makes the first side lyrics suffer. She makes up for it, however, on the comic wordage on the reverse.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Only in *Dreams*, Bob Skyles; I'm Gonna Change All My Ways, Floyd Tillman; Me and My Shadow, Johnny Marvin; Don't Mention Me, Carlisle Brothers; Heaven Bells Ring Out, Stalsky Family; Put Your Little Arms Around Me, Daphne's Texans; Rock and Rye Polka, The Westerners; San Antonio Rose, Bob Wills.

INTERNATIONAL RECORDINGS: Lo-Lo-Lita, Beer Chaser Polka.

FOREIGN RECORDINGS: German, Rosamunde, Kornblumenblau, Schiff Ahoi; Bohemian, Ja Mam Rada Kapelnika, Zelena Se Zelena; Hungarian, Kislany-kezeket fel, Az ados-az ados; Polish, Na Hustawce, Kotek Z Myszką; Scandinavian, Halla Dar, Blonda Charlie; Swedish, Min Lilla Teddybjorn, Nullerullvisan; Italian, Fiorino, Fiorello, Onde Veneziana; Jewish, Dem Nayem Sher, Shlomele Malkele; Greek, Mana Mon Stelis, Zehra.



MICKEY GREEN AND J. P. RYAN, the latter Mills' Southwest territory manager and the former a Wisconsin operator, discuss Mills Novelty Company's Vest Pocket Bells.

MUSIC MERCHANDISING

Phono Music Survey Proves Public Wants Variety Fare

Three leaders in 1940 music boxes display vast dissimilarity—Glenn Miller's "In the Mood" leads pack, followed by "Never Smile" and "Woodpecker's Song"

NEW YORK, Dec. 21.—One of the most interesting observations to be drawn from a survey of the automatic phonograph field—insofar as its hit recordings are concerned—during the year just ending has to do with the diversity of the three top music machine song successes of 1940. A study of the trio of hits that must be considered the biggest phono successes of the past 12 months reveals the fact that the public want variety in its music box fare. That is not to say that a good many similarly styled ballads and a good many swing songs in identical tempos didn't make good, and in a big way, in the country's 400,000 automatic music machines during the past year. But the golden three that stayed on top of the heap for the greatest number of weeks were as dissimilar in every respect as night is from day.

The leader of the threesome, according to a survey of *The Billboard's* Record Buying Guide for the past 52 weeks, was the Glenn Miller recording of *In the Mood*. This out-and-out swing tune climbed to the top and stayed there for 21 weeks, more than five months of steady popularity. The two other songs making up the glorified trio were each tied in point of time during which they sustained their public favor. *I'll Never Smile Again* and *The Woodpecker Song* hung on to their crowds for 16 weeks in each case, a very noble run and the dream of all recording artists, disk firms, and music publishers.

Smile Again was a straight romantic ballad, written by a newcomer to songdom, Ruth Lowe, and lifted to fame thru the distinctive Tommy Dorsey recording. Unlike the easy yet driving swing of Miller's arrangement of *In the Mood*, with its ensemble saxes and brass and its powerful instrumental solos, Dorsey's disk was 90 per cent vocal, played and sung softly, slowly, and highlighted by the silver Dorsey trombone and the almost classical celeste touches. *Woodpecker* differed from both of them by being lively, bouncy, and shot thru with the gay, effervescent rhythms of the polka. No three songs could have been more diversified.

Others among 1940's blue ribbon phonograph winners also show the variegation demanded by music machine patronage. *Tuzedo Junction* and the Victor Herbert revival, *Indian Summer*; the kiddie song, *Playmates*, and the Western-type ballad, *Sierra Sue*; the cute novelty, *Scatterbrain*, and the still popular ode to that most unromantic of boats, *Ferryboat Serenade*. There were others, too, that brought smiles to operators' faces, whose themes and melodies and lyrics differed widely.

Describe the fact that Latin American tempos became increasingly popular in hotel supper rooms, night clubs, and ballrooms during the year just fading out, the trend was not picked up by the coin phonos. The record companies, hoping to reap the disk rewards of the apparent public interest in the rumba and the conga, let loose a flood of *South-of-the-Border* recordings of all types and made by a variety of bands, large and small, known and unknown. But not one such record can be said to have caught on under the needles in a general way during the year, with the exception of *Down Argentine Way*, now a current favorite. This song, however, is essentially a picture hit tune, and its popularity is more for that reason than because it has a Pan-American flavor in rhythm.

Perhaps the incoming year will see the rise of rumbas and congas in the affections of patrons of the music boxes. Perhaps 1941 will also pay dividends to recordings companies in the matter of the wealth of Hawaiian melodies that they have recorded in much profusion the past number of months. To date that is another trend now as yet undertaken by the coin phonographs, but with innumerable excellent waxed examples of that type of grass-skirted music, 1941 may possibly see it finding its place in the music machine sun.

Patriotic songs tried hard to establish themselves along the phonograph net-

work during 1940, but their attempts can be described only as abortive. Irving Berlin's *God Bless America*, in the Kate Smith and Bing Crosby versions, succeeded most of all, and probably would have done even better than it did, except that Berlin, hoping to preserve the song as a national anthem rather than have it suffer a quick death as a pop tune, held back plugging and exploitation on it. Gray Gordon's disk of *I Am an American* amounted to something, but it fell short of a real hit. At the moment various and sundry patriotic jingles are available to the machines, among them amusing ditties on inscription, refurbished arrangements of standards like *You're in the Army Now*, a flag-waver grafted onto polka tempo (*Yankee Doodle Polka*), and a number of the nation's anthems, such as *America, the Beautiful*, and *Stars and Stripes Forever*. But for some obscure reason, despite the patriotic fervor thruout the country ever since war flamed across Europe more than a year ago, these recordings have meant little or nothing in the machines.

No new orchestra shot up to the heights during the past year, as Artie Shaw had done two years before, and Glenn Miller did last year. Several new bands were formed and began to make records, others that had been around for a long time blossomed forth with two or three hit disks, but there was no outstanding band named established during the year. Thru the formation of one new outfit, Will Bradley's orchestra, the coin phonos were treated to a new type of dance rhythm, Boogie-Woogie (eight beats to a bar in four-four time), that has clicked in one instance so far. That instance is the still popular *Beat Me Daddy, Eight to a Bar*, in the success of which Miller and the Andrews Sisters have largely figured.

And thus 1940 passes into the discard in the automatic phonograph industry. The year 1941 dawns in a few days with the promise every new year brings for

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: When There Are Tears in the Eyes of a Potato, Hoosier Hot Shots; Seven Beers With the Wrong Woman, Texas Jim Lewis; Broomstick Buckaroo, Gene Autry; New San Antonio Rose; Texas Jim Lewis; What's the Matter With Deep Elem?, Shelton Brothers; I Ain't Gonna Love You Anymore, Ernest Tubb; Worried Mind, Texas Jim Lewis; Drink the Barrel Dry, Bill Boyd; Put Your Little Arms Around Me, Daphne's Texans.

INTERNATIONAL RECORDINGS: Come to the Booneville Ball, Zipper Polka, Bartender Polka.

FOREIGN RECORDINGS: German, Rosamunde, Schiff Ahoi; Bohemian, Dzeleida, Prijdi K Nam; Hungarian, Az szept, az szept; Polish, Poczekaj, Powiem Mamme, Pytala Sie Pani; Scandinavian, Livet I Finskogarna, Nar Ljusn Tandas Darhemma; Swedish, Kalle Schewens Vals, Hem; Italian, Annetta Che Va In Fretta, La "Piccinina"; Jewish, Chasene Tanz, Odessa Mama, Der Alter Ziguner; Greek, O Paliatzis, I Vasso.

new developments, new spectacular successes, new bitter disappointments. No forecasts for trends, for new top bands, for new songs hits can be made with any reasonable degree of accuracy. But one thing can be pretty well taken for granted—that the music machine industry will continue to add to its glory thru the ever-expanding nature of its operations, resulting in an ever-widening circle of friends—friends who know that the music boxes offer them a complete cross-section of America's light music.

Truppmann Designs Wall Box Fastener

MINNEAPOLIS, Dec. 21.—Oscar (Ozzie) Truppmann, sales manager of Acme Novelty Company, believes he has solved "one of the biggest headaches of wall box operators." Truppmann has devised a new method of installing the wall boxes, he reports.

"Heretofore," Truppmann reports, "operators had to use ingenious ways to get around tearing up booths and ruining furniture when installing wall boxes.

Buckley Distribbs Coin New Slogan

CHICAGO, Dec. 21.—Distributors of the Buckley Music System are currently introducing a new slogan which they feel will be the watchword of the remote-control music business in 1941.

The slogan will be "Let's Go Buckley All the Way." According to some of the distributors, this is the slogan that music operators thruout the country have coined. At the Chicago factory, F. H. Parsons and H. R. Perkins are enthusiastic over the reception given Buckley products.

Said Perk Perkins: "We haven't yet asked a single music operator to install the Buckley Music System on our word or the word of our distributor. We have been willing to go more than halfway with the music man on the first installation. In every case we have guaranteed him that the Buckley Music System will prove its worth—and so it has. It is the music operators who have been complimenting us on the practicality and simplicity of the Buckley Music System."

F. H. Parsons, also enthusiastic over operator reception, declared: "In a short time we shall be ready with some unusually outstanding surprises for the trade. We feel certain that in every case the music operator will agree that these new items are just what he has been waiting for. Everyone now using the Buckley Music System is in for the finest and greatest development in the history of the music business."

Often they have had to repair the furnishings in locations. In instances where the wall boxes were removed entirely, a mark was very visible on the booth or bar or counter where the box rested before."

Truppmann worked diligently for quite some time to solve this problem and finally came up with a clamp, made of chromium and equipped with rubber protection pads. This clamp is attached to the booth and holds the box on a plate instead of having to screw it into the wall or other surfaces.

"Now that I've done it," said Truppmann, "it is ridiculously simple and I am wondering why others haven't thought up the idea long before. I've shown the item to several operators and they are now awaiting production. I have turned my sample over to the Wurlitzer Company."

Mississippi

NATCHEZ, Miss., Dec. 21.—John H. Borden, of the Steamer Mississippi, has entered operating field here, taking an interest in Pilgrimage Inn with Oscar Bierbaum.

Frank and Bill Eidt report banner holiday dance business, as well as added impetus to machines during yuletide.

Among National Guardsmen leaving here yesterday, 20 for Camp Blanding, Fla., for a year's military training, was Sgt. Edmund Burke, of Natchez Coca-Cola Company. Burke had charge of company's beverage boxes and had other coin machine interests.

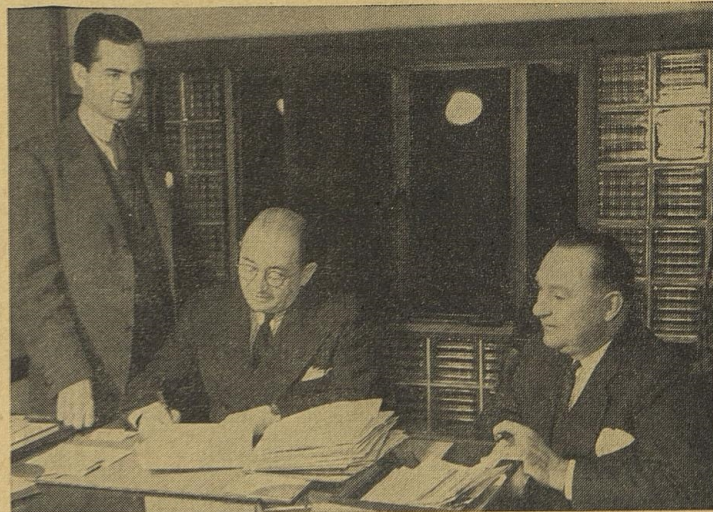
Despite decline in cotton ginnings for this section, coin machine business has been up to par, according to operators.

Wadley D. Craig, operator, has branched out into another field. He is managing the Neon Sign & Fluorescent Lighting Company.

Baby Production

LONG BEACH, Calif., Dec. 21.—Using a clever announcement simulating a phonograph record, Mr. and Mrs. John Winn, of this city, announced the birth of Joanna Brook Winn. Her name was listed as the title of the disk. She was "recorded" at 2 a.m. on December 6.

The announcement "entree" read: "Announcing a new kind of music. Tone quality—sweet. Pitch—high. Design—perfect. Excellent for home use. Come in for a hearing."



WOLF REITZ SIGNS WURLITZER AGREEMENT making his firm, Wolf Sales Company, distributor of Wurlitzer phonographs and equipment in Denver. At left is Al Roberts, who is managing the Denver office. H. E. Wedewen, Wurlitzer district manager, is at the right.

MUSIC MERCHANDISING

Column Comment On BMI-ASCAP Mentions Phonos

CHICAGO, Jan. 18.—In his column *Sharps and Flats* in *The Chicago Daily News* Robert M. Yoder this week commented on the BMI-ASCAP tune tangle and analyzed the tie-ups between the brothers, "the record companies and the broadcasters." Said Yoder:

"One reason why the radio men deserve a little sympathy in the present radio music crisis is that in their second capacity as record men they must hate themselves bitterly. If they are not badly confused and suffering from soreness of the soul it is a wonder indeed, for as radio men they have to play themselves a very dirty trick as record men.

"The Columbia network is, of course, a brother of the Columbia record outfit, making Columbia and Okeh records, and NBC has somewhat the same relation to RCA-Victor, maker of Victor and Bluebird records. In the past this relationship has been very nice, not to say sweet. If a tune could be built up into a hit on the radio, it would then sell on records, and records in the last few years have been running into big money. The juke boxes alone take more records than you would think possible and there is another huge market, growing all the time, in the phonographs operated in the home.

"It was a very pleasant situation, consequently, for whenever the radio plugged a tune, the tune made money on records. They could eat their cake and make a profit on the bakery.

"That part of it would still be true, of course, but there is a newer angle.

"As record men, the record men must feel that there is a golden opportunity just now in the present shutdown of ASCAP music. This removes hundreds of popular tunes from the air and creates a whole library of music that can't be heard on the radio.

"This must set a record man to licking his chops in honest greed. Here is all this fine music already popular, for which the record companies could become almost the exclusive outlet. The longer the radio blackout continues, the better it looks for the sale of records. It wouldn't even need much advertising. Just 'The Music You Can't Get on the Radio.' As record men, the record men must find this enticing in the extreme. They must feel that nothing could be sweeter than to turn out a lot of ASCAP records now and clean up.

"You would then load up the juke boxes with the forbidden tunes, put up a simple sign saying that this box positively does not contain *Practice Makes Perfect* or *I Hear a Rhapsody* and sit back to admire your own genius. No need to plug the songs, no need to develop a market for them; just the simple act of capitalizing on the present emergency. To the record men, as record men, it must sound like velvet.

"But then the trouble starts. For as radio men, the record men have to tell themselves that as record men they are all wrong. They have to tell themselves that ASCAP music is not so good, that the records wouldn't sell, and that the public likes what it is getting now.

"They have to tell themselves that nobody wants records of the Gershwin music or the Romberg music or the Jerome Kern music, and that what the public wants, either on the air or on the gramophone, is *Frenesi*.

"As radio men, they have to tell themselves this, as record men, and as record men, in spite of their better judgment, they have to believe it, as good loyal radio men. This is something like persuading yourself that Hedy Lamarr is a hag or that rolled rib roast is bread pudding. It is a nasty emotional conflict and as they suffer thru it the combined radio-and-record executives merit our kindest solicitude."

Winfield Opens Enlarged Office

BUFFALO, Jan. 18.—The J. H. Winfield Company, under the leadership of Harry Winfield, opened new and enlarged offices at a big open house party Janu-

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: New *Worried Mind*, Roy Rogers; *She Won't Be My Little Darling*, Delmore Brothers; *San Antonio Rose*, Bob Wells and Texas Playboys; *If You'll Come Back*, Bill Boyd; *Big Beaver*, Bob Wills; *You Are My Sunshine*, Pine Ridge Boys; *Hey, Toots*, Dick Reinhardt and the Universal Cowboys; *Beer and Skittles*, Louise Massey; *She Goes the Other Way*, Ted Daffan's Texans; *Henpecked Husband Blues*, Shelton Brothers.

INTERNATIONAL RECORDINGS: Lo-Lo-Lita, Woodpecker, My Peggy.

FOREIGN RECORDINGS: German, *Kornblumenblau*, Wisconsin Polka; Bohemian, *Vesela Vdovicka*, *Kolem Smichova*; Hungarian, *A Fonoba szol a nota*, *Szeretom az dunantuli*; Croatian, *Moja Bosno*, *Razbilja Se Casa*; Polish, *Dziadunio*, *Slodka Buzia*; Scandinavian, *Expo Vals*, *Tokigas Kalles*; Swedish, *Polkan Gar*; Italian, *Stelle Brillante*; Jewish, *Shloimele Mallake*, *Der Alter Ziguner*; Greek, *I Simea Mas*, *Geneco Evzonaki*.

ary 5 and 6. Buffalo's Wurlitzer distributor combined the event with the official showing of the 1941 Wurlitzer phonographs and remote control and auxiliary equipment.

The beautifully laid out showrooms are in the heart of coin machine lane and boast every possible facility to make trading easy and pleasant for the operator. Showroom floor is twice the size of Winfield's old location, which was good-sized itself. Lighting and decoration show off the equipment to best advantage. Private offices and conference rooms assure privacy to operators when they want to make a deal. The parts department is spacious and well planned and will carry a complete stock of every possible piece of equipment operators might want.

In the rear a large service department promises to be able to handle all jobs quickly and efficiently. The staff has been enlarged to include 10 service men and attendants. Storage rooms for new and used equipment are the largest of their kind here and promise a stock of machines unequalled. In addition to that, basement storing facilities are available to make for extra space. A special drive-in loading platform adjoining in the rear brings machines right to a freight elevator, which either takes them up to the display room or to the downstairs store space.

Crosby Singing "I'll Never Smile Again" With Miller's Music Tops, Say Phono Men

CHICAGO, Jan. 18.—The music poll conducted thru the trade press by Coin Machine Industries, Inc., manufacturers' association and sponsor of the 1941 Coin Machine Show, resulted in the selection of Glenn Miller as the outstanding orchestra leader. Bing Crosby heads the lists of vocalists, and *I'll Never Smile Again* was the outstanding tune of 1940.

In making the announcement, CMI said: "Get Bing Crosby to record *I'll Never Smile Again*, accompanied by Glenn Miller's orchestra, and you'll get a composite idea of what the American public likes in recorded music.

America's automatic phonograph owners made the selections in this poll. They were asked to fill in a coupon answering the question, "Who do you think was the outstanding recording artist of 1940?—and what was the outstanding disk on your phonographs during 1940."

The ballots poured in with the above results. Crosby retained his position at the top of his field as a vocalist by making such hits as *Blueberry Hill*, *Only Forever*, and *Sierra Sue*. The Andrews Sisters, while not able to keep pace with the standout Crosby, nevertheless managed to snatch second place from the Ink Spots, chiefly on the merits of their fine work on *The Woodpecker Song*. *Maybe* was the best offering of the Ink Spots during the year, according to the poll.

Glenn Miller won the laurels in the division of outstanding recording orchestras.

Miller came thru with many fine recordings, particularly *In the Mood* and

Tuxedo Junction. Dorsey took second place chiefly on the tremendous popularity of *I'll Never Smile Again*. *Frenesi* won third-place honors for Artie Shaw.

I'll Never Smile Again was an easy winner in the song popularity contest. It was a standout all the way. *Maybe* barely won out for second place over *The Woodpecker Song* and *In the Mood*.

Other tunes coming in for mention were (of all things!) *The Beer Barrel Polka*, *Playmates*, *Sunrise Serenade*, *Now I Lay Me Down To Dream*, *Ferryboat Serenade*, *Trade Winds*, *God Bless America*, *We Three*, and *Rhumboogie*. Hundreds of songs were named in the contest, but these received the most votes.

Top Spots Go For Colonial

NORTH TONAWANDA, N. Y., Jan. 18.—"First-class hotels, restaurants, night clubs, private clubs, and smart cocktail lounges have long been recognized by music merchants as among the most desirable locations," declare Wurlitzer officials. "But many owners and proprietors of such spots have stood aloof from automatic phonographs—not because they did not recognize the many advantages of automatic phonograph music, but because they felt that the appearance of automatic phonographs was too commercial—did not fit in with their decoration scheme and surroundings."

"Music merchants," they continued, "also recognized a further advantage of having their phonographs in locations of the better sort. With all the unfair agitation against phonographs, they felt that it would lend dignity to their business if they had more phonographs in more places of distinction and conservative character."

"The Rudolph Wurlitzer Company recognized this desire on the part of music merchants and decided to take action. The answer is the Wurlitzer Colonial model, an automatic phonograph conservative in design which has already won widespread acceptance from hard-to-get locations in all parts of the country."

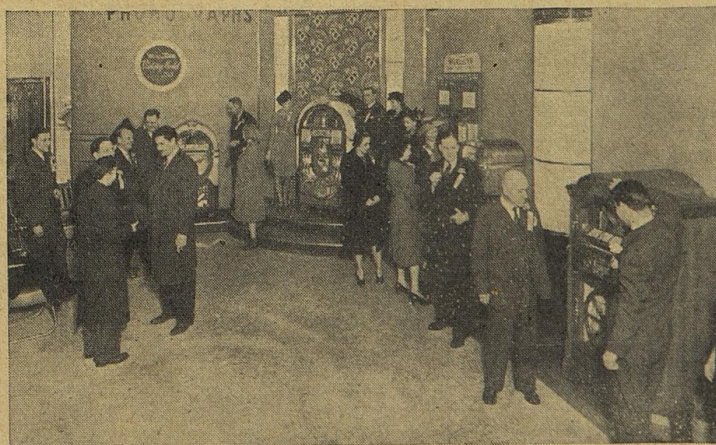
"Introduced last November, the Colonial model has been enthusiastically received by music merchants everywhere. It has enabled them to open up locations they couldn't touch before—places continually patronized by free-spending crowds. In addition to locations of the top-bracket type, they have also found that many of their regular locations preferred a more conservative machine. Actually the market for Wurlitzer Colonial models has become much broader than was originally anticipated."

According to Mike Hammergren, Wurlitzer general sales manager: "With the Wurlitzer Colonial, the super De Luxe Victory model 850, the Victory Standard model and two different counter models, music merchants are in a position to meet every need, regardless of the type of location or individual desires of the location owner."

Dad Johnson, Fort Worth Dean of Operators, Dies

FORT WORTH, Tex., Jan. 18.—J. W. (Dad) Johnson, owner of Ideal Novelty Company, passed away January 6. Funeral services were held January 8. His coin machine operator friends were pallbearers and many huge floral pieces were received.

"Dad" was known as the dean of Texas operators, being the oldest coinman in the Texas area. He was 72 and a former showman, having been connected with carnivals and amusement parks. For the last six years he had operated the Ideal Novelty Company, this city, operating phonographs and other coin-operated equipment.



SETTING OF RARE BEAUTY marks Wurlitzer exhibit in Kansas. Central Distributing Company, Wurlitzer distributor of Kansas City, prepared for National Wurlitzer Days by creating the above display background and thousands of persons looked over the firm's new showrooms at the 1941 Wurlitzer showing.

MUSIC MERCHANDISING

Lack of New Hit Songs Felt By Operators, Record Artists Alike

ASCAP-BMI controversy the main reason—BMI output dwindling—ASCAP publishers holding back until war is over; Artists have few songs to record—phonos suffer

NEW YORK, March 22.—Music operators are beginning to feel the current shortage of new popular songs. Few new numbers have been introduced during the past several weeks, and a check of *The Billboard's* Record Buying Guide shows that several tunes currently on the machines have remained at the same standard of popularity for some time. Shortage of songs can be attributed to many factors all stemming from the ASCAP-radio controversy. One of the most important is the shortage of published songs. BMI seems to have shot its bolt with its first batch of releases, and its output is now dwindling. Drawing as it does from the ranks of completely unknown writers for the most part, BMI seems to be having difficulty in getting songs that are worth publication. And to publish a number simply to have it on the market is poor strategy in that it will affect the future of BMI should a settlement of the controversy find it still set up as an independent publisher. This makes BMI's job of picking songs for publication doubly difficult and is resulting in a growing shortage of BMI numbers.

Publishers' Holdout

Another reason for the song shortage is the attitude of publishers affiliated with ASCAP. Many of these houses are reported to be holding back songs on hand, as they prefer to wait until some settlement is reached before publishing these tunes. They point out that a song published now will not receive sufficient plugging on the air, and from the publisher's standpoint the revenue from record royalties, while large, is not sufficient. In order to benefit from the additional radio revenues, the publishers must hold off until some definite settlement of the controversy is worked out. At that time a host of numbers probably will be released. The numbers now available, but unpublished, represent the output of the regular Tin Pan Alley writers who have not been asleep since the first of the year. Their efforts will not be released by the publishers, however, until such time as it is felt that all possible royalties may be collected.

Artists Turn to Standards

Tune famine also is affecting recording artists who are hampered severely in their selection of songs for recording purposes. No artist wishes to wax either too many BMI numbers or too many ASCAP numbers. In the former case a settlement of the controversy and the subsequent release of many new ASCAP tunes would find the artist represented only by the relatively old releases of BMI. On the other hand if an artist waxes a large number of ASCAP tunes and no immediate settlement is made, he is caught without proper representation among the BMI numbers. In either case his popularity will be affected.

For this reason standards and old popular numbers are at present taking up the attention of the recording artists. *Stardust* is once again enjoying a burst of popularity as far as recordings are concerned. Another old-time popular number that has many recorded versions at present is *There'll Be Some Changes Made*. Another current favorite, *Amapola*, is of old vintage, while *Perfidia*, also known as *Tonight*, has been a stock number with orchestras for some time. Neither of the latter two songs most likely would ever have received more than ordinary exploitation if it had not

been for the current situation.

Music operators are worried about the set-up because of the scarcity of good new records to place on location. A number that clicks is sure to remain on the machines longer than it would under ordinary circumstances. The fact that several numbers, listed in the Record Buying Guide, have moved neither up nor down in the past few weeks is a clear indication of how the shortage is affecting the music machine industry.

AMI Policies Based On Aiding Operator

CHICAGO, March 22.—“Never in my 30 years of selling have I witnessed anything like the response of prominent distributors throughout the country to our announcements of the new AMI line of coin-operated phonographs and auxiliary money-making equipment,” declares Henry T. Roberts, vice-president and general manager of Automatic Instrument Company. “The number of first-class firms who want to co-operate with us in our drive to improve operating conditions by making it possible for the operator to make more money is amazing.”

“You know,” he continued, “it has taken this business a long time to realize the importance of the operator. He's the keystone in the arch, and if he doesn't prosper, the business as a whole suffers. Our venture is not in any way a challenge to the industry, but rather it's a declaration of our intentions to help better operating conditions. In other words, every move we make, no matter if it's setting up a sales campaign, deciding on a new improvement on one of our machines, appointing a distributor or setting the price on our equipment—is based solely on bettering operating conditions by giving the operator a chance to make more money.”

“Our aim in designing the Singing Towers, in designing our push-button wall boxes, our tower speakers, our bar boxes, and other equipment was to build into it every feature that the operator had hoped for but has never been able to get,” he continued. “That's why our

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Let's Have Another Beer, Call and Hearty; Don't Leave Me Now, Two Guitars and a Bass; When It's Time for the Whippoorwill To Sing, Delmore Brothers; I'll Be Back in a Year, Little Darlin', Prairie Ramblers; Hills of Old Wyoming, Tex Ritter; Everybody Loves My Baby, Hoosier Hot Shots; Lovin' Sam, Tiny Hill; Wonderin' Why, Roy Rogers; Be Honest With Me, Prairie Ramblers; My Heart Belongs to an Angel, Dick Reinhart.

INTERNATIONAL RECORDINGS: Lo-Lo-Lita, Jumping Puppets; Fiddle, Fife, and Squeezebox.

FOREIGN RECORDINGS: German, Kornblumenblau, Wisconsin Polka; Bohemian, Vesela Vdovicka, Kolem Smichova; Hungarian, A Fonoba Szol a Nota, Szeretom as dunantuli; Croatian, Moja Bosno, Razbilia se Casa; Polish, Dziadunio, Poczekaj, Powiem Mamme, Slodka Buzia, Pytala Sie Pani; Scandinavian, Expo Vals, Tokiga Kalles; Swedish, Polkan Gar; Italian, Stelle Brillante, La "Piccini"; Jewish, Shloimele Malkele, Der Alter Ziegeuner; Greek, I Simea Mas, Geneo Evzonaki, O Paliatzia.

Horace Heidt Will Autograph Records

NEW YORK, March 22.—Horace Heidt will be Nat Cohn's guest at the Modern Vending Company showrooms Friday, March 28.

The widely known band leader will be on hand to greet music men and give away autographed copies of his latest recordings. Heidt is well liked by music machine men. He has had music operators on his radio broadcasts and many of them have received autographed pictures of the band leader and his band

new phonograph boasts such features as automatic color changes, Lucite magnifying title bars, a mechanism that guarantees a number played for every nickel inserted, ear-level tone distribution, etc. Don't forget,” he concluded, “we have 28 years of operating experience. We know what the operator needs and wants, and you can bet your bottom dollar we're going to give it to him and at a price.”



EXCELLENCE OF WURLITZER SERVICEMEN is attributed to the service school maintained by Wurlitzer in North Tonawanda, N. Y. Hundreds of servicemen have attended the intensive two-week training session conducted by DeForest Teeter. Above, studying the Wurlitzer amplifier, are Riles Moble, F. A. B. Amusement, Pensacola, Fla.; G. Louis Hoffman, Southern Music, Richmond, Va.; Robert Wedekind, Jensen & Jensen, Logansport, Ind.; DeForest Teeter, engineering department instructor; Roscoe C. Adams Jr., Hub Automatic, Boston; George Nahas, Shenandoah Music Company, Shenandoah, Pa., and Arnold H. Greene, Car-Nel Music, Arlington, Mass.

Capehart Announces Exec Appointments

INDIANAPOLIS, March 22.—Homer Capehart, president of the Packard Manufacturing Corporation, has announced the promotion of three officials of the firm to new positions. R. (Rudy) Greenbaum has been named general sales manager; Don V. Kennedy, manager of advertising and sales promotion, and M. J. Smith, treasurer and manager of credit and collections.

Greenbaum has been connected with Packard as Eastern sales manager. In announcing his appointment, Capehart said: “Selection of Greenbaum does not come as a surprise for his associates, as they know his ability and progressive-ness. The promotion has been earned by his performance in the East and because of his knowledge of the automatic music industry. Greenbaum will visit many territories as the first step in knitting more closely together the large Packard field organization.”

“Don Kennedy,” continued Capehart, “is well qualified for his appointment by reason of his knowledge, experience, and close association with the music field. His excellent work will be continued as he assumes direct charge of all advertising and sales promotion work. He will be in close touch with the general sales objectives and will co-ordinate all phases of his activity with that of sales work being carried on in the field.”

“Position of treasurer and manager of credit and collections will be ably filled by M. J. Smith. His 20 years' experience in the business is a valuable asset which will work to the mutual benefit of all concerned. He understands problems of distributors and operators and knows what to do about them.”

In conclusion, Capehart said: “These new appointments mark the beginning of an even greater era for Packard. We have the products and we have the men who can bring them to the coinmen.”

Speaker Gets Rave From Orrin Tucker

NEW YORK, March 22.—The new Illumitone Speaker-Baffle was one of the star attractions for band leader Orrin Tucker when he recently visited the showrooms of the Modern Vending Company here.

Tucker waxed enthusiastic about the remarkable distribution of tone provided by the speaker, which hangs from the ceiling in the firm's showrooms. Many music operators have marveled at the unusual manner in which it diffuses tones throughout the room.

Modern officials say their mechanics put the speaker thru rigorous tests and pronounced it perfect from every angle.

“The beautiful quality of the tones do us band leaders a favor,” Tucker stated. “It gives everyone who hears our music a chance to get a real idea of what we sound like in the flesh.”

Des Moines

DES MOINES, Ia., March 22.—Iowa operators are watching with interest the closing days of the Iowa Legislature, with several licensing bills still tied up in committee and enactment considered unlikely.

Business conditions in the State reported as normal, altho the lack of national defense industries in the State is said to have caused some disappointment. Many of the operators have loaded up with new machines in preparation for summer business.

One of the largest coin machine companies in the city, the S & B Amusement Company, has split up, with the partners, Dr. H. A. Sohm and Donald Buckroyd, now operating individually.

Tony Ligouri, former operator, is now representing several distributors in the State on pinball games and phonographs.

Paul Nelson, Nelson Amusement Company, reports business conditions ahead of last year, with indications the trend will continue this summer. Nelson is enthusiastic over the results on Sky Hawk and Sparky.

Detroit Music Men Hold First Dance

DETROIT, March 22.—American Federation of Coin Machine Operators held its first annual dance here March 15—“and thru March 16,” according to John Mahas, business agent for the group. Coin machine operators invited location owners, bartenders, and beer drivers to the affair.

Music was donated by Harry Graham, Wolverine Music Company, via one of the 1941 model phonographs. Site of the dance was the Labor Temple.

PHONOGRAPH HEADQUARTERS

WURLITZER 61

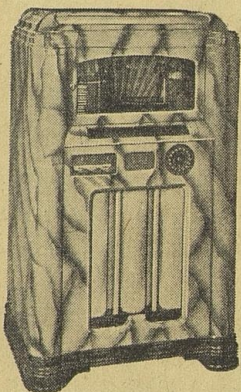
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WURLITZER

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Complete Ready to Operate **\$69.50**

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- 616 Wurlitzer Regular. 54.50
- 616 Wur. Ill. Grill... 59.50
- 500 Wur. Keyboard... 149.50
- 500 Wur. Keyboard, Slug Proof 159.50
- 600 Wur. Rotary, Slug Proof 134.50
- 600 Wur. Keyboard, Slug Proof 144.50

MISCELLANEOUS

- Chicken Sam \$49.50
- Shoot the Chutes 59.50
- Air Raider 109.50
- Navy Bomber 119.50
- Sky Fighter 175.00
- Anti Aircraft (Brown) 69.00
- Buckley De Luxe Digger 89.50
- Love Testers (Used) 125.00

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SENSATIONAL NEW 5-REEL
CIGARETTE COUNTER GAME

- 3 of a kind
wins 1 pack
- 4 of a kind
wins
- 5 packs
- 5 of a kind
wins
- 10 packs
- \$18.50**



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EASTERN FLASHES

NEW YORK, June 21.—Judging by the way new games are piled up in front of the showrooms on Coin Row waiting to be shipped, there certainly can't be any let-down action.

Bert Lane, of Seaboard Sales, is doing a big job with Ace Bomber. Sanford Warner, of Seaboard, also reports that Genco's Captain Kidd is a bigger hit than was expected, with many repeat orders coming in. Fred Iverson, Seaboard's road man, sends word that Daval's Lucky Smokes is making a good impression with the trade.

I. L. Mitchell wants to know what Russian Billiards are. One of his South American customers wrote in asking for prices, and Irv is trying to get information on this game. . . . Dave Simon found time one evening to run off a few hundred hands of pinochle with his old friends.

Doc Eaton, Buckley Eastern regional director, assures coinmen all orders are being met. The Buckley box is getting more popular all the time, Eaton says. . . . Irv Orenstein, of Hercules, has bought himself a motion picture outfit and spends his spare time making home movies.

Earle C. Backe's National Novelty is cleaning up on used phonos. Mail orders have been coming in from all over the country.

The girls employed by the Amusement Game Jobbers and Distributors had a gala party at Leon and Eddie's last Tuesday. . . . Al S. Cohn, of Asco, finds counter games growing in popularity. . . . Hymie Budin is doing a big job with used games and states he has moved more used equipment than ever before.

Doris Kaufman, head of the U-Need-a-Pak note department, was married last week. Word has been received from Max Kraut and Cliff Blake, Western distributors for the Norman Bel Geddes-designed Model 500 cigarette merchandiser, that they have opened new offices at 2646 South Hill Street, Los Angeles.

Dave Simon, Simon Sales, Inc., reports heavy sales on Chicago Coin's new Snappy of 1941. . . . Looked like a DuGrenier sales meeting at the recent CMA outing, with Bobby Kline, Ralph Littlefield, Jack Feinberg, "Bip" Glassgold, Bob Hawthorne, and Julius Levy all there. Solly Solomon, in DuGrenier's New York office the past six years, has left her position to retire to her home in Long Beach.

FAST FLASHES

Stoner's new game, Three-Up, came in this week and the coinmen approved it. . . . Sammy Wolff is now in charge of Federal Vending on Amsterdam Avenue. . . . Coinmen are still talking about the dynamic sales campaign George Ponser put over with Mills Panoram. Jack Mitnick and Irv Morris did more than their share to make it a huge success.

Crown's Jack Kronberg finds little time for relaxation. Even when he gets home his phone keeps ringing. . . . Dave Robbins has received a wonderful response to his sales campaign on Hole-in-One and Spitfire. . . . Moe Mandel, of Northwestern Sales, has a wealth of information on vending machines at his finger tips and finds it helpful in building his business.

Coinmen are trying to make a golf player of Jack Berger, of Newark Coino. Jack claims he hasn't the time but his arguments are getting weaker. . . . Leon Taksen keeps uptown operators inter-

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Maiden Eyes, Bob Wills; Those Blue Eyes Are Not Shining Anymore, Ted Daffney; You Are My Sunshine, Bob Austin and Airport Boys; Drink the Barrel Dry, Bill Boyd; Tom Cat Rag, Light Crust Boys.

INTERNATIONAL RECORDS: Pound-Your-Table Polka, Lo-Lo-Lita, Waltzing on the Kalamazoo, Misirlou.

FOREIGN RECORDINGS: German, Du Kannst Nicht Treu Sein, Froehliche Volkslieder; Bohemian, Ceska Pismicka, Jizni Slunce; Hungarian, Beszegodten Tarnocara, Szeretom as Dunantuli; Croatian, Marijana, Dalmatinske Melodije, 1. Ya Same Majko Cure Fina, 2. Karaceme Moja Starta Majka, 3. Da Nije Ljubavi; Polish, Poczcaj, Powiem Mamie, Dwa Jozefy, Bum Bum Zum Zum Bum; Scandinavian, Viking Schottische, Balen I Karlstad, Gladje Musikanter; Swedish, Juugman Jansson, Lycan; Italian, Senza Mamma e 'Nnamurata; Biondina, Biondina; Jewish, Chasene Tanx, Mein Yiddische Mame, Misirlou; Creek, Hymonas, Xena Pouse Stin Xenitia.

ested with his bargains. . . . Tony Gasparo is busier than ever with Exhibit's new game. Says it is one of the most exciting games he has ever handled. . . . Jack Fitzgibbons is about to present coinmen with an idea that will benefit them all.

Jack Devlin looks very tired. Is it the heat or the new Bally game? . . . Irv Morris, of Ponser's Newark offices, predicts a great future for Panoram.

Irv Blumenfeld, of General, Baltimore, Md., can't seem to make vacation plans. "Every time I try to get away something else turns up," he says. . . . Jack Kay looks impressive in his new offices and is just as friendly as ever to operators. . . . A little guy that does big things—that's a thumbnail description of Barney (Shugy) Sugerman.

Roy McGinniss, of Baltimore, Md., reports business good. . . . The Ravreby brothers are working at a fast pace. "There's no seasonal let-up in New England," said Al, spokesman for Owl Mint. . . . Henry Seiden, of Albany, is moving more equipment each week.

OF MEN AND MACHINES

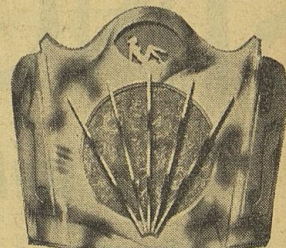
Pity the poor mailman who brings Mike Munves his mail. He is loaded down with pictures and letters from arcade men everywhere who hope to win some of the contest money. Joe Munves points with pride to many of the pictures in which ideas he formulated are being carried out. Brother Marc continues to do a bang-up job with new and used equipment in his uptown headquarters.

Sam Sachs, of Acme Sales, is pleased with the reception his new remodeled phono line is getting. "I have plenty of orders on hand and may have to expand my factory again in the near future," he reports. . . . Dave Firestone wires that Cent-a-Mint will set a new sales record this trip.

Dick Hood, of Evans, was in to visit

Bill Alberg and Charley Aronson at Brooklyn Amusement. Bill and Charley are happy with the way Play Ball and Super Bomber are being received by the

MARBLE-GLO CABINETS FOR AUXILIARY OR EXTENSION SPEAKERS



To house any 15" speaker. Top cutout silhouette and musical notes on side wings, backed by plastic, and illuminated, complete with smart-looking baffle cloth, electric cord and plug.

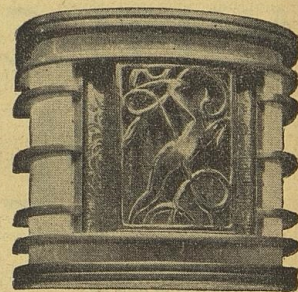
DESIGNED FOR PERFECT TONE REPRODUCTION... **\$12.50**

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★ It's tops for beauty and perfect tone reproduction. Indirect illumination. Equipped with baffle board and volume control. Available with or without speaker.

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2000 plays for half
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Phonograph Bargains!

5 Wurlitzer 500s (Keyboard) \$139.50 Ea.
5 Wurlitzer 24s 89.50 Ea.
4 Wurlitzer 61s 54.50 Ea.

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AT THE RECENT BUFFALO FOOD AND RESTAURANT SHOW one of the most popular exhibits was the display of Wurlitzer Victory Model phonographs arranged by J. H. Winfield, Wurlitzer distributor. Sammy Kaye and His Swing and Sway Orchestra are pictured above at the exhibit. (MR)

MUSIC MERCHANDISING

Ork Men Study Operator Needs On Resort Swing

CHICAGO, July 19.—The progressive recording band leaders, always on the alert for tie-ups with operators located on their itineraries, are now paying visits to the boys serving summer resort areas while filling engagements in those vicinities. From the vacation spots in Wisconsin, Illinois, Michigan, and Minnesota come reports of personal contacts with operators made by leaders.

The maestros are taking advantage of this opportunity to learn the needs of those operators serving city vacationists. They also study the line-up of tunes on locations and compare them with those records popular in year-round areas.

Lawrence Welk, now filling a long one-night-stand tour in the Dakotas, Iowa, and Wisconsin, has kept a close check on the popularity of his recordings in resort towns. His manager, Keith Bain, is assisting on personal contacts, with operators and most locations in the neighborhood of the band's personal appearance date benefited by the publicity given that engagement.

Tiny Hill, leaving on a one-night tour August 1 following his current run at the Melody Mill Ballroom here, is mapping a campaign to visit the operators in the "off-the-beaten-path" areas to discuss his latest recordings with them and to offer his help on promotion and publicity.

Dick Jurgens, on his way back from the West Coast, is another alert recording leader. His singer, Harry Cool, is now known to many operators, and before the band's return to the Aragon Ballroom here next month many more operators will get the benefit of Cool's promotion plans.

Other leaders who have recently entertained operators include Russ Morgan, Bob Chester, Jan Garber, Joe Reichman, Abe Lyman, Ray Noble, Gray Gordon, and Orrin Tucker.

Music Systems Boost Collections

BROOKLYN, July 19 (MR).—The trend toward complete music systems has definitely stepped up music box collections, according to R. C. Reinhardt, sales director of Atlas Sound Corporation. "Operators familiar with the technical end of installations increase their profits," said Reinhardt.

"Booming sales on Organette cabinets, triangular Peri-Conic enclosures, and similar speakers is proof that larger and more costly installations are being made. Our firm is doing its utmost to supply practical equipment, such as the new 15-inch speaker-size music box enclosure. Our factory is going at a rapid pace so that we can offer operators and distributors 24-hour service.

Reinhardt announces that arrangements are being made for the appointment of additional key distributors who will maintain complete stocks in order to satisfy the immediate needs of operator accounts. Inquiries are being received daily from new distributors who are anxious to get their lines organized for an anticipated sales spurt in the fall.

Wurgler Gets High Wurlitzer Post

NORTH TONAWANDA, N. Y., July 19 (MR).—The appointment of E. R. Wurgler as credit and collection manager of the North Tonawanda division has been announced by Carl E. Johnson, vice-president of the Rudolph Wurlitzer Company. Wurgler succeeds William P. Bolles, whose resignation became effective July 15.

Ed Wurgler is well known in the entire automatic phonograph industry for his activities as a member of the Wurlitzer field organization. His experience and training over a period of many years in this industry particularly qualify him for his new responsibilities.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Spin the Bottle, Tiny Hill; Jessie, Milt Herth Trio; Sugar Blues, Clyde McCoy; You're My Sunshine, Gene Autry, Airport Boys.

INTERNATIONAL RECORDINGS: Pound Your Table Polka; Lo-Lo-Lita; Finger Polka; Misirlou; Waltzing on the Kalamazoo.

FOREIGN RECORDINGS: German, Fahr Mich in die Ferne Mein Blonder Matrose, Erika; Bohemian, Kukacka Kuka, Cerny Kriz; Hungarian, Nem Vagy Legény Berce, Mia Bella Signorina; Croatian, Nate Mislum, Kukunje Kolo; Polish, Poczekaj, Powiem Mamie, Wroc Do Mnie Kochanie, Hop Siup—Oj Dana; Scandinavian, Den Vackra Flickans Dans, Balen I Karlstad, En Sang Vid Brasan; Swedish, Nikolina, Kalle Schewens Vals; Italian, Sicilianella, La Campanola; Jewish, Misirlou, Mein Yiddische Mame, Belz; Greek, I Vasso, Poso Lipame.

Mayor Commends Cleveland Assn.

CLEVELAND, July 19.—Cleveland Phonograph Merchants' Association held its July meeting recently in the ballroom of the Hotel Cleveland. Despite warm weather, the meeting was well attended. Top spot of the meeting was the reading of a letter from Mayor Edward Blythin in which the mayor stated that he and his wife had enjoyed the association's annual banquet. Said Mayor Blythin: "Your members are a fine group of people, the entertainment was tops—it was one grand evening. I have referred to the work of the association in remarks I have made on different occasions at various places where they would fit in," he declared.

Jack Cohen, chairman of the advertising committee, reporting on the record-of-the-month campaign, said that advertising media had been extended to include hanging cards in street cars and that about 70 per cent of the cars are now carrying them. The name of the current record-of-the-month, *Bless 'Em All*, is printed in large type so that all passengers may easily read and memorize it.

The Burt Company, Cleveland department store, has been co-operating with the association in the promotion of the record-of-the-month by furnishing stickers and other signs to locations. They are

West Coast News Notes

By SAM ABBOTT

Of The Billboard Los Angeles Office. Address: 416 W. Eighth Street

LOS ANGELES, July 19.—Business for vending machine operators, as well as music machine operators, continued good.

Harry A. Kaplan, of Southwestern Vending Machine Company, and Herman Cohen recently returned from a trip to San Diego territory. Kaplan reports that business is booming in that section because of the defense projects.

Louis Kaplan, son of Harry Kaplan, will keep his route going this winter when he resumes his studies at UCLA.

Ken Kennie, of West Coast Music Company, who has "sort of retired" from the coin machine business, announces that he will soon be back in the game full strength. While the retirement has consisted of operating only a few games, he is thinking seriously of coming back with games and music machines.

Harry M. Kaplan, of Sun Music Company, Inc., is going strong in his new location on West Pico Boulevard. He operated the Sun Music Company in San Bernardino before coming here. Employees include Red Stone, serviceman at San Bernardino; Hank Poffenberger, Keith Green, and Herman Eisenstein, servicemen with the firm in Los Angeles.

Paul Blair, representative of Exhibit Supply Company, is back in town after making a swing thruout the beach resort section to look over arcade equipment. He reports that arcades are getting good play and operators say receipts this year to date are far ahead of the same period last season.

Jack Pfeiffer, popular music machine operator, is back on the job after suffering severe sunburn received while trout fishing. Pfeiffer is not yet up to par, but is able to get around and attend to business.

Jack Gutshall, of Esquire Music Company, now in its new location on West

now presenting a 15-minute broadcast weekly featuring the record-of-the-month and other popular hits.

Leo Dixon reported on the progress being made by the recently organized colored operators' association, Phonograph Association Affiliate. A membership campaign has resulted in practically all operators joining.

Jack Cohen, chairman of the entertainment committee, reported that plans for the annual picnic in August are well under way and that the date and place will be announced soon.

The association is now installed in its new quarters at 315 Euclid-Windsor Building, Cleveland. A large meeting hall, general office space, and offices for association officials are included in the new set-up.

Washington Boulevard, was the host to a group on a fishing trip Sunday (13). Party left San Pedro yacht basin aboard the Gray Dawn. Catch was good. Aboard the boat were Smoke Leinart and Mrs. Leinart, Gene Crowley and Mrs. Crowley, Paul Simone, Louis Petheruto, Gene Dixon, Johnny Gunnarson, Carroll Leinart, Mr. and Mrs. Gutshall, and Jane Carico.

William Simmons, Western regional manager for Packard Manufacturing Corporation, left by plane a few days ago for a two weeks' visit at the Pla-Mor factory in Indianapolis.

News from the office of the Associated Operators of Los Angeles County, Inc., is that Curley Robinson, managing director, was tendered a birthday party by the members of his office force this week. Curley was presented with a large birthday cake on the occasion. Present were Sid Mackin, of San Francisco; Shirley Knell, Billy Wulf, Cliff Gill, Jean Armand, Ray Adams, Lew Meyer, Eddie Ginsburg, and others.

Shirley Knell, popular bookkeeper in the AOLAC, will be married at Weyen's Kenmore, Los Angeles, August 3 to Daniel Stevens. They will make their home in San Francisco. Virginia Cooper has joined the AOLAC force and will take Miss Knell's place.

Mollie Simons, secretary to Curley Robinson, has returned to her desk following a 10-day vacation at Santa Catalina.

Mac Mohr reports that operators are going strong for the Daval line and that American Eagle with the new defense reel is in big demand. Large orders have been received from the San Francisco area and shipments are being made as quickly as possible, he said.

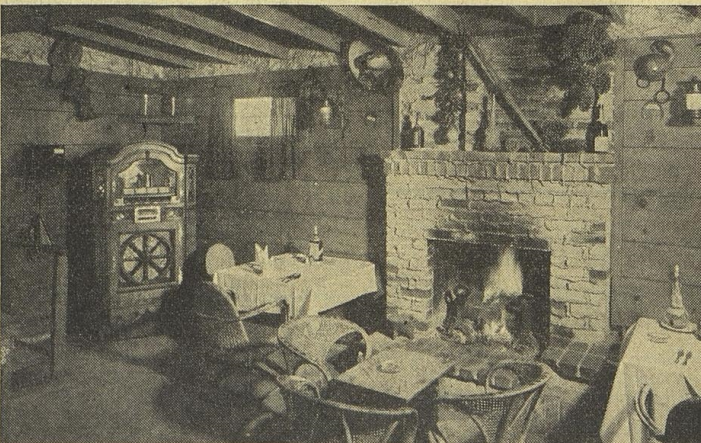
Mac Sanders is sticking close to his desk these days. "With arcade business growing by leaps and bounds, I can't even think of taking off," he says.

Bud Parr, of General Music Company, is back at his place of business following a swing thru the territory, which included a stop at San Francisco. He reports that the music machine business is strong and shows indications of setting new records for operators.

Les Lorden, popular music machine operator, is taking his vacation in bits. He has several Sunday trips planned, but that is the extent of his trips for the time being.

Harry C. Rawlings, of County Games, was designated by the Pacific Coast Showmen's Association to serve as a committee of one on the program honoring Mark Kirkendall, veteran showman. Rawlings is well known in show business and spends his spare time visiting shows that are playing in the Los Angeles vicinity.

Service school at the California Simplex Distributing Company continues popular. Instructing at a recent session were H. W. Petet, service manager; H. Klemme, district service manager of the Wurlitzer company; Walter Reed, service manager from the North Tonawanda office; J. Hrdlika, vice-president in charge of remote-control, who came here from the Tonawanda office, and Russell L. Smith, manager of the local office.



"THE WURLITZER COLONIAL BRINGS GREATER PROFITS," declares Hal Bachman, owner of Hal's, popular Manhattan Beach, Calif., location. "It's exactly what I've been waiting for. Its distinctive styling and tone are bringing greater profits every day." (MR)



MUSIC MERCHANDISING

Galaxy of Phono Favorites To Appear in Leading Movies And Radio Shows This Season

NEW YORK, Aug. 23.—Announcements being made by major film companies of the screen bill-of-fare for the coming months reveal that a good number of top-ranking stars on the automatic phonograph network will have feature roles. Same is true of major radio shows soon to make their debut. Operators have become more and more interested in flickers starring phono favorites in the past two years, since the publicity the star gets usually helps boost the play of his or her records on the machines. Tie-ups between the local theater owner and leading operators to promote publicity for the picture and encourage play on the phonos also have been found to be profitable promotions for all concerned.

Advance release dope from the film firms reveals a good crop of pictures that will bear operators' watching this season. One of the first to appear will be *Sun Valley Serenade*, in which Glenn Miller and his orchestra perform. Twentieth Century-Fox has announced a nationwide publicity campaign to boost the pic, including release of special Glenn Miller record albums, tie-ups with local record dealers and distributors, and the distribution of 300,000 stickers and program cards for use on music machines.

Bob Wills and His Texas Cowboys, popular hillbilly group, will sing in the Columbia pic *Go West, Young Lady*, starring Peggy Singleton and Glenn Ford, now awaiting release. *Birth of the Blues*, soon to be released Paramount picture, has such phono favorites as Bing Crosby, Mary Martin, and Jack Teagarden and his ork in the line-up. Kay Kyser and Ginny Simms are the stars of *Playmates*, now in production on the RKO lot.

On the Universal list of pictures soon to be released is *Swing It, Soldier*, in which Frances Langford and Skinnay Ennis and his band appear. Two phono favorites, Ella Fitzgerald and the Merry Macs, are part of the newest Abbott and Costello comedy, *Ride 'Em, Cowboy*. The Andrews Sisters have been featured in the last three pix that have shot these former burlesque comics to stardom. Merry Macs are also scheduled to appear in Universal's *San Antonio Rose* and *Melody Lane*. *Time Out for Rhythm* is a forthcoming Columbia pic in which Joan Merrill will be heard singing with Rudy Vallee and his orchestra.

Carol Bruce is being billed as a "find" by Universal in the forthcoming *This Woman Is Mine* and is also slated for other screen work. Dinah Shore was recently screen tested. Universal also is planning production of 13 two-reel shorts in which leading recording bands and singers will be starred.

On the Air, Too

A galaxy of automatic phono network

Tri-Way Sees Big Fall Music Season

NEW YORK, Aug. 23 (MR).—Officials of Tri-Way Products Company, Inc., report that they look toward the fall season with greater optimism than ever before, and say they have just passed thru the best sales season in their history.

"This summer," firm executives report, "has proved that our all-chrome Ultratone and all-gold all-chrome Illumitone speaker-baffles are just what the trade wants."

"Our featherweight pick-up has also taken good hold. Operators using the twin unit and those using the single unit for 24-record machines report this jewel needle is the answer to what they have always wanted. Not only do they get 50,000 perfect plays, but they get the finest tone from their sound systems or phonos."

"With the fall season on the way in definitely showing an increase in music purchases, we feel that we are in for the greatest sales season in our history. Advance orders already prove these statements."

stars are also being set for leading radio shows scheduled to make their fall debut in the next few weeks. The Andrews Sisters began a four-week stint on the Holland Furnace Show August 14. Benny Goodman is set for the same show for seven weeks. Bob Crosby landed a three-year contract for the Ballantine Ale show, which begins in the fall over MBS. Dinah Shore has again been signed for the Eddie Cantor show. Guy Lombardo August 2 began a new series of Thursday night shots over CBS for Colgate Tooth Paste. The Lady Esther show, long in the hands of Lombardo and previous to him Wayne King, is now featuring Freddy Martin's music. Bing Crosby will be back at his old post on the Kraft Music Hall beginning October 23 on NBC-Red. Abe Lyman's Waltz Time is scheduled to continue for Bayer Aspirin, as is Dick Todd's Saturday morning vaudeville show for Lever Bros. Wayne King will be heard this season on Cashmere Bouquet program, Lanny Ross has been renewed on his Franco-American spaghetti program.

In addition to those programs featuring the same stars week after week, program directors are also busy signing up many phono favorites for guest shots. These number practically everyone in the "who's who" of record stars.



AT A RECENT WURLITZER DISTRIBUTOR CONCLAVE in Chicago distributors, district managers, and Wurlitzer officials posed for this picture. First row (top): Kemmons Wilson, Southern Distributing Company, Memphis; Ted Searley, R & S Sales, Marietta, O.; W. R. Deaton, district manager; Fred Barbee, district manager; Joe Greene, Hub Automatic Sales Co., Boston; M. H. Rosenberg, district manager; Lawrence LeSturgeon, Southern Music Co., Greensboro, N. C.; W. T. Cruze, National Sales Co., Knoxville, Tenn.; L. F. Cox, Cox, Vending Machine Co., Salisbury, N. C.; Fred Fields, Seattle, Wash.; Wolf Reitz, Wolf Sales Co., Denver; J. H. Winfield, Buffalo, and Ed Wurgler, sales representative.

Second row: Ted Abeles, Southern Distributing Co.; Al Mendez, district manager; C. A. Camp, Southern Distributing Co.; Art Freed, Chicago Simplex Distributing Co.; Larry Cooper, district manager; Morris Hankin, Hankin Music Co., Atlanta.; Paul Jock, Guarantee Distributing Co., Indianapolis; Joe Eisen, Manhattan Distributing Co., New York; Pete Brandt, Wal-Bil Novelty Co., St. Louis; Art Herman, Art Novelty Co., Albany, N. Y.; Leo Fox, Hub Automatic Sales Co., Boston.

Third row: Benjamin Sterling Jr., Sterling Service, Moosic, Pa.; Wilbur Bye, district manager; the late Joe Williams, Commercial Music Co., Dallas; J. A. McIlhenny, district manager; Morris Roessner, Mayflower Distributing Co., St. Paul; Jackie Fields, Mayflower Distributing Co., Pittsburgh; W. C. Mossbarger, Wurlitzer manager; Sam Taran, Mayflower Distributing Co., Pittsburgh; Don Clark, Interstate Distributing Co., Omaha; H. R. Sanders, G & S Distributing Co., Nashville; Harry Graham, Wolverine Music & Spec. Co., Detroit, and J. A. Darwin, district manager.

Fourth row: Rod Rose, R & S Sales; Ted Bush, Acme Novelty Co., Minneapolis; Mike Hammergren, general sales manager; Carl Johnson, general manager; Spence Reese, assistant general sales manager; Bob Bleekman, district manager; Sam Cass, district manager; Tim Crummett, Central Distributing Co., Kansas City, Mo.

Fifth row (sitting): Al Goldberg, Chicago Simplex Distributing Co.; Babe Thomson, Amusu Novelty Co., Spartanburg, S. C.; John Mondelli, Simplex Distributing Co., Jacksonville and Miami; Ernie Petering, asst. general sales manager; Dave Margolin, Manhattan Distributing Co., and Finley Mason, Central Distributing Co. (MR)

Pete Haas Wins Cookery Award

NEW BRUNSWICK, N. J., Aug. 23 (DR).—Pete Haas, president of New Brunswick Music Company, one of the largest phono operators in the State, was awarded the cookery prize at the annual outing of the Little Cedars of New Brunswick organization this week.

Pete proved himself one of the best chefs in the country, in the estimation of all those present. Many leading State officials and coinmen were in attendance.

According to Dave Stern, of Royal Distributors, Inc., Elizabeth, N. J.: "Pete Haas not only deserves the cookery award and the compliments of all those present, but everyone present ate so much of Pete's cooking that they won't have to eat for weeks to come."

"Pete did his cooking to the sizzling tune of filet mignons broiling over charcoal. He did it up brown. Everything that Pete placed on the festive board went the way of all flesh. Pete is America's champion cook, and that doesn't bar Oscar of the Waldorf."

Boston

BOSTON, Aug. 23.—Local coinmen began making plans this week for the fall season. Operators of summer locations started to arrange for moving their equipment into winter spots and buying activity was heightened, both by the price increases and by the desire to get new

merchandise before the fall season actually begins.

New England music operators received telegrams from the Atlas Coin Machine Company during the week warning them of the price advance and urging them to purchase before the increase takes effect. As a result the Atlas showrooms were crowded and Louie Blatt reported that all old stock, which had been kept at the old price level, was almost completely disposed of.

An old music machine purchased by Bill Wells from a Rhode Island storekeeper is now on display in the showrooms of the Apex Coin Machine Company. The machine takes pennies, nickels, dimes, or quarters, and vends a ball of gum with each insertion of a coin. Steel records, 16 inches in diameter, are used in the machine, which still has a remarkably clear tone. It is believed to be about 50 years old. The storekeeper from whom it was purchased had the machine for almost 30 years. It took in an average of \$30 yearly, which the storekeeper used to pay his taxes. The machine bears no manufacturer's name.

Ben Simon, Providence, R. I., pintable operator, in town picking up additional equipment. Ben is expanding his route and is carefully selecting locations.

Bert Klapper, of Bay State Automatic Music Company, is adding pin games to his route.

J. J. (Jerry) Golumbo, district manager for A. I. C., reports he is being kept busy making trips to the various points in his territory as a result of the consistent demand by operators for the new Singing Towers phono. Jerry tries to remain in Boston for at least one day a week, but can more easily be found in some plane than in his office.

Ben Palastrant, district manager for Packard Manufacturing Company, back in town after a trip thruout his territory, reports business especially good thru up-State New York. Ben spent a day catching up on his correspondence and then was back on the road again. Ben; Rudy Greenbaum, Packard general sales manager, and Johnny Fuller, Albany (N. Y.) distributor for Packard, spent one day together in New York.

Expansion of the arcade operated by Sid Wolbarst for Joseph Joseph at Falmouth, Mass., is being planned. Joseph, who operates the beano game there, plans to give over the entire floor space to the

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: You Are My Sunshine, Gene Autry, Air-Port Boys; Be Honest With Me, Gene Autry; I Guess I'll Be on My Way, Four Clefs; Come Swing With Me, Tennessee Ramblers.

INTERNATIONAL RECORDINGS: Pound Your Table Polka, Lo-Lo-Lita, Misirlou, Waltzing on the Kalamazoo.

FOREIGN RECORDINGS: German, In Muenchen Steht Ein Hofbraeuhaus, Isarwinkler Schuetzenparade; Bohemian, Smutna Vdovicka, Ja Rada Tancuju; Hungarian, Lekaszaltak mar retet, Meby a gozos lefele; Croatian, Marijana, Kukavica; Polish, Nie chce wiecej robic, Poczekaj, Powiem Mamme, Za Granica; Scandinavian, Balen I Karlstad, Janka, Karpatski; Swedish, Stryman Karlsons Hambo, Jungman Jansson; Italian, Canto della notte, Non Mi Stanco; Jewish, Shein Vite, Di Levoone, Belz, Shloimele Malkel; Greek, I Vasso, Zehra.

Hammond Resigns Philly Assn. Post; Joins Tri-State Co.

PHILADELPHIA, Sept. 20. — Frank Hammond has resigned as business manager of the Phonograph Operators' Association of Eastern Pennsylvania and New Jersey and last Monday (15) joined Tri-State Music Company, Harrisburg, Pa., as general manager. Announcement came as a surprise to the local music machine operators, as Hammond was greatly responsible for the growth of the local association. He was called upon to build up the local association about four years ago shortly after he came into this territory as a factory representative for Mills Manufacturing Company.

As a token of the esteem held by the music-box fraternity for Hammond, the last meeting at which he served his association, held September 11, was marked by the largest membership attendance in its history. Charles W. Young, president, and all the board of directors and officers paid fitting tribute to the services rendered by Hammond and presented him with a leather traveling bag on behalf of the membership.

No appointment to fill the post vacated by Hammond is contemplated by the association. Edna Gallagher, who has been an assistant to Hammond, will run the office affairs, and the board of directors, along with the officers, will take a more active part in carrying on the activities of the association.

Tri-State, owned by Mack Esterson and Sol Hoffman, is the largest music operation firm in Central Pennsylvania. Hammond set up his desk at the Tri-State headquarters at 1423 North Third Street, Harrisburg, from which point he will serve as general manager of Tri-State's home office, managed by Harry L. Parsons, and the Lancaster, Pa., branch, managed by Earl Walton.

With the addition of Hammond to the Tri-State executive staff, the firm plans to expand. There is a strong possibility that another branch office will soon be set up in York, Pa. Tri-State is also the Central Pennsylvania distributor for Buckley Music Systems.

Permo Making Parts for Planes

CHICAGO, Sept. 20 (MR). — Permo Products Corporation, makers of long-life phonograph needles, is entering the aircraft instrument supply field and is likely to become an important factor in manufacturing alloy pivot points for

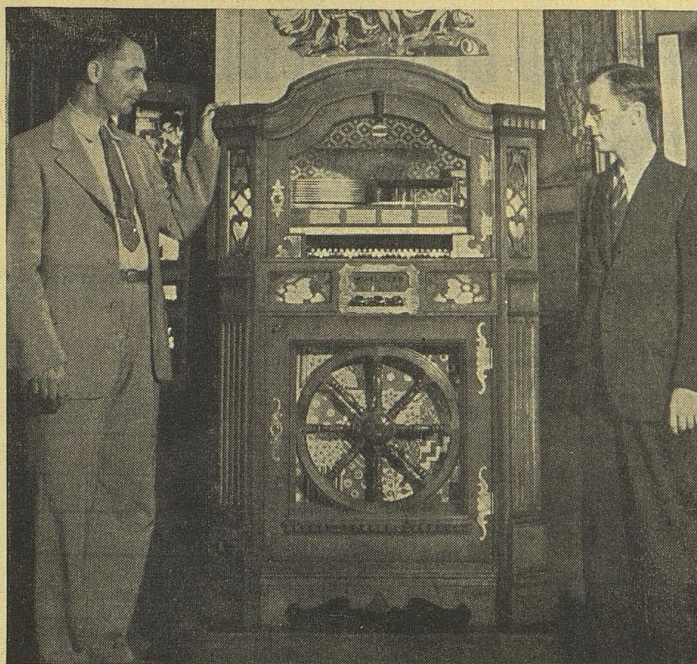
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HILLBILLY RECORDINGS: You Are My Sunshine, Gene Autry, Air-port Boys; Be Honest With Me, Gene Autry; I Guess I'll Be on My Way, Four Clefs; Come Swing With Me, Tennessee Ramblers; Time Changes Everything, Roy Rogers; Frisky Fiddlers' Polka, Curly Hicks and his Tapproom Boys.

INTERNATIONAL RECORDINGS: Pound Your Table Polka, Lo-Lo-Lita, Misirlou, Waltzing on the Kalamazoo, Cubalero.

FOREIGN RECORDINGS: German, In Muenchen Steht Ein Hofbrauhaus, Isarwinkler Schuetzenparade; Bohemian, Smutna Vdovicka, Ja Rada Tancuju; Hungarian, Lekaszaltak mar retet, Meby a gozos lefele; Croatian, Marijana, Kukavica; Polish, Nie chce wiecej robic, Poczekaj, Powiem Mamme, Za Granica; Scandinavian, Balen I Karlstad, Janka, Karpatski; Swedish, Stryman Karlsons Hambo, Jungman Jansson; Italian, Canto della notte, Non Mi Stanco; Jewish, Shein Vie Le Levoone, Belz, Shloimele Malkole; Greek, I Vasso, Zehra.



EXPLOITING THE MOTION PICTURE "In the Navy," featuring the Andrews Sisters, the Capitol Theater, Salisbury, N. C., installed a Wurlitzer Colonial model stocked with records by the Andrews Sisters. The machine was placed in the theater a week before appearance of the picture, with the result that the picture and the phonograph received valuable publicity. Beside the instrument are L. F. Cox, president, Cox Vending Machine Company, of Salisbury, and Harris S. Luther Jr. (right) assistant manager of the theater. (MR)

instruments, according to E. C. (Gene) Steffens, vice-president.

"The precious metal, or osmium alloy, used in the coin-operated phonograph needles and in aircraft instrument pivots, also has a wide use in fountain pen tips. This alloy belongs to the platinum family of metals," explained Steffens.

"Testing the possibilities in the aircraft field, steel pivots in instruments were worn out in accelerated tests in 25 hours; osmium alloy pivots showed no signs of wear in 125 hours.

"The general increase in friction which is common to steel pivots is eliminated with the use of osmium alloy," he said, and added that non-corrosion, non-abrasion and low rate of wear without lubrication are among the claims for the Permo alloy pivots.

"Initial use of the metal was giving fountain pens long life. About 12 years ago osmium alloys were used for the first time in creating a long-life phonograph needle," concluded Steffens.

Buffalo Operator Opens Record Store

BUFFALO, Sept. 20.—A new angle in the music operating field here is the operation of a retail record establishment in conjunction with the coin machine biz. Pioneer in this combination is Al Bergman, who started out by merely selling used records in his office quarters and gradually built up a following, until he remodeled the entire store to accommodate a large and beautiful record and radio-phonograph stock.

Rab's, as Bergman calls his establishment, was opened September 5. A reported \$40,000 went into interior decorations, merchandise and furnishings. Special promotion tie-up brought Dick Kuhn, currently playing at the Statler Hotel, to the store to sign autographs on Decca records the first Sunday the store was open. Two days later Jimmy Dorsey and Helen O'Connell plus Billy Burton, band's manager, made a personal appearance at Rab's while playing a vaudeville stand at the Buffalo Theater.

Bergman is so pleased with his venture that he has signed a lease on another establishment two doors from Rab's to sell electrical and other appliances. This second store will open in about a month.

Store is uniquely named after Bergman's three sons, Roy, Al and Bob. Employees include Nancy Cohn, Alice McGowan, Frances Barberi, Mildred Bastola, Lucille Smith, Bill Kaluzny and John Schaefer.

Dallas

DALLAS, Sept. 20.—B. H. Williams was in Dallas this week conferring with his brother, Raymond, before leaving for Houston to take over the management of the Commercial Music Company's South Texas branch. Jewyl Reddick, formerly with the Oklahoma City office, is now located in the Dallas office.

The demand for Seeburg HiTone phonographs, Wal-o-Matics and speakers has continued its upswing since April, according to Ed Furlow, executive of Electro-Ball Company, Inc.

Nadine Nelderer, secretary to Raymond Williams, of the Commercial Music Company, is on vacation. She will visit New Orleans and other Louisiana cities.

L. P. Craig, of Mineral Wells, Tex., reports business good in that city of army cantonments and health resorts.

Vetoe Narrell, of Pecos, Tex., has recently added 10 new Wurlitzers to his music operations.

M. T. Johnson, of Breckenridge, Tex., and Oscar Glickman, of Big Springs, Tex., were on coin machine row this week purchasing new equipment.

Houston

HOUSTON, Sept. 20.—I. F. Webb, Rock-Ola vice-president, spent some time in Houston early in September. Stelle & Horton, Rock-Ola distributors, were his headquarters while traveling over South Texas territory.

A. M. Mendez, Wurlitzer district manager, spent several days in this territory recently, making Commercial Music his headquarters. He reported a plentiful supply of Wurlitzer wall boxes available for immediate delivery.

B. H. Williams is now Wurlitzer sales representative in Houston and San Antonio territory for Commercial Music Company. He is a brother of Raymond Williams, owner of Commercial Music.

Mrs. A. L. Gidden, of El Campo, has bought several new phonographs and added another large town to her field of operation in South Texas.

Operator and Mrs. Ernest Gates returned September 6 from a five-week vacation in Canada.

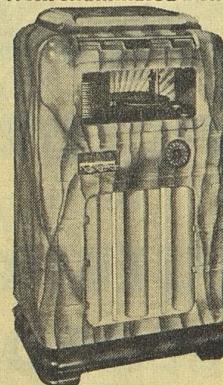
PHONOGRAPH HEADQUARTERS



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WURLITZER

16-Record
Completely Remodeled
MARBL-GLO
With Illuminated Dome.



Complete
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Money-Back Guarantee

\$89.50

WURLITZER 61

Counter Model With Stand

GUARANTEED \$79.50

PERFECT

With D.O. Motor, \$84.50

71 Wurlitzer Counter
Model, Floor Sample \$139.50
616 Wurlitzer Reg. 59.50
616 Wurlitzer III. Grill. 69.50
500 Wurlitzer Keyboard 159.50
500 Wurlitzer Keyboard,
Sluggproof 169.50
600 Wurlitzer Rotary,
Sluggproof 144.50
600 Wurlitzer Keyboard,
Sluggproof 154.50
Mills 1940 Throne o'
Music 159.50
Seeburg Rex 84.50

MISCELLANEOUS

Chicken Sam \$ 69.50
Gottlieb Skee Ballette. 69.50
Shoot the Chutes 79.50
Air Raider 129.50
Navy Bomber 139.50
Sky Fighter 175.00
Anti Aircraft (Brown) 69.00
Elec. Trav. Crane 79.50
Buckley Deluxe Digger. 129.50
Love Testers (used) 145.00

WINGS

Sensational
New 5-Root
Cigarette
Counter
Game.

3 of a
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wins 1
pack.
4 of a
kind
wins 5
packs.
5 of a
kind
wins 10
packs.

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MUSIC MERCHANDISING



United Music Operators of Mich. And RCA Dance Carnival Co-Op To Promote Sale of Defense Bonds

DETROIT, Oct. 18.—Nationwide campaign of the automatic phonograph industry to promote the sale of Defense Stamps and Bonds took another step forward here this week. Announcement was made at the United Music Operators' meeting here Tuesday that plans have been worked out by the association and RCA-Victor to tie-in the Defense Bond drive with the appearance here November 3-4 of the RCA Dance Carnival featuring both the Tommy Dorsey and Shep Fields orchestras. More than 75 operators and guests were present at the meeting held in the Blue Room of the Fort Wayne Hotel.

Bands will play the two-day stand at the Masonic Temple Drill Hall where the main ballroom can accommodate 3,500 dancers. Additional ballrooms in the building will be available for overflow crowds.

Tying in directly with the Defense Bond drive will be special matinee dances to be staged both days. Admission for these sessions will be the showing of a Defense Stamp book containing one 25-cent Defense Stamp. Event, according to plans, will be aired over a national hook-up. Moves are also being made to bring in Barry Wood to sing *Any Bonds Today?* Evening dance sessions will follow the plan of the RCA Dance Carnival. As plans now stand, Detroit will fire the opening gun in the campaign for support of the bond drive to be promoted thru the appearances of the Dance Carnival in other cities.

A civic parade will be staged here to escort Dorsey and Fields to their hotel upon arrival. A cocktail party, to which all operators have been invited, will be held November 3 in the Colonial Room of the Detroit-Leland Hotel, with the band leaders and their men as guests. Publicity for the Detroit drive is being handled by Bill Green.

Other Meeting Biz

Wires from Mayor Edward J. Jeffries Jr., of Detroit, and other civic leaders were read at the meeting. Charles Strawn, of the Bliss-Strawn Distributing Company, local RCA-Victor distributor, addressed the gathering and put up a \$25 prize for the best ideas submitted

on how to tie in locations with the drive. Richard H. Hooper, of the RCA advertising staff, and Arthur Kemp, of the RCA Detroit office, also spoke.

Lou Heilbronner, vice-president of the UMO, took up a proposal for the founding of a national association of music operators. He predicted that Detroit again would take the lead in this movement.

To assure regular attendance at future meetings the organization adopted a rule levying a \$10 fine on any member who does not attend one of the two regular monthly meetings.

John Mahaz, well known in local organization fields, was appointed special field representative for the UMO. Temporary offices will be set up in the quarters of Modern Music Company until a permanent association office is established.

Atlas Nov. Sells Defense Stamps

CHICAGO, Oct. 18 (DR).—Thru the co-operation of the United States Treasury Department, the Atlas Novelty Company has been authorized to sell Defense Bonds and Stamps.

Eddie Ginsburg, official of the Atlas Novelty Company, last week visited the Chicago office of the Treasury Department and came away with a supply of posters, signs, booklets, stamp books and other material for the distribution of information on bonds and stamps. A space has been set aside in the Atlas showrooms for the convenience of customers who are interested in making a safe and substantial investment.

"I believe," stated Eddie, "that this is the golden opportunity of every member of the coin machine industry to show his national patriotic spirit by answering the call for funds."

"The national drive to put the phonograph record *Any Bonds Today?* on every phonograph in the country has already brought the phonograph industry favorable recognition that no other branch of the coin machine business has ever earned before. The direct result is that the phonograph operator is respected as a business man doing his bit for national defense."

"The same recognition and respect can be realized by operators in other branches of the industry. The opportunity for this to come about has been presented to us now. Let us all buy

A Feud—Maybe?

CLEVELAND, Oct. 18.—Arlene Wapner, assistant secretary-treasurer of the Cleveland Phonograph Merchants' Association, is wondering if she has started something between Tommy Dorsey and Abe Lyman.

Wednesday night at Hotel Carter a press cocktail party was given in honor of Tommy, at which Arlene and members of the association were present. To show his appreciation of her interest in his music, Tommy presented her with his autographed photograph. Arlene thanked him, smiled, and remarked, "When Abe Lyman gave me his photo he added, 'with love and kisses to Arlene' after his autograph."

"Well, Abe Lyman can't put anything over on me," replied Tommy promptly, and seizing his pen he wrote on his photo, "With more love and kisses to Arlene than Abe Lyman can give."

Bond Drive Gains Momentum in N. W.

MINNEAPOLIS, Oct. 18 (DR).—A high-powered publicity campaign to get operators thruout this area to co-operate in the *Any Bonds Today?* campaign has been launched by Hy-G Amusement Company, it has been announced by Jonas Bessler, one of the firm executives.

Already, under Hy-G's direction, news stories have appeared in Cedric Adams' "In This Corner" column of *The Minneapolis Star-Journal* and Kenneth D. Ruble's "Under Your Hat" in *The Minneapolis Times*.

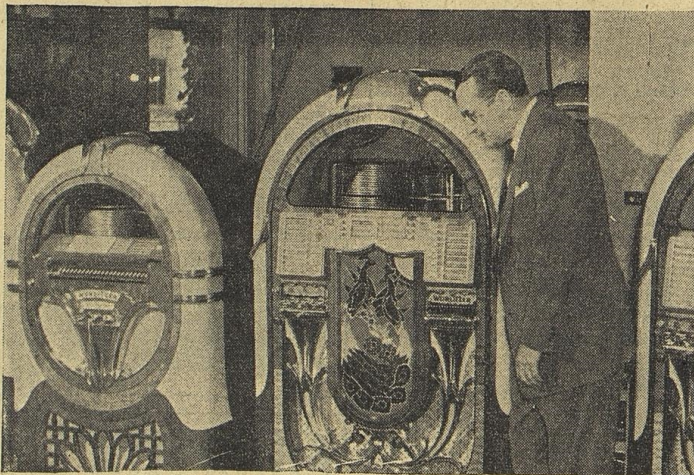
In addition, Hy-G has had printed stickers to be attached by operators on their machines which read: "Any Bonds Today? Play Selection No. 1 on the Seeburg Phonograph. Courtesy Hy-G Amusement Company."

These stickers, said Bessler, are being distributed by the hundreds to operators thruout the territory. Every letter leaving Hy-G offices to column carries these stickers plus other publicity material to help make the campaign a success.

Bessler reported that operators have taken to the idea with considerable interest.

Defense Bonds and Stamps every day and every week. It is a good habit.

"And here is a suggestion—give Defense Stamps when you give a tip. Just hand a book with a 10-cent or 25-cent stamp in it and tell the waitress, bellhop, red cap or whomever it is to finish the book," he concluded.



TOMMY DORSEY, while playing Shee's Theater, Buffalo, took time out to find out what goes on behind the scenes in the building of Wurlitzer automatic phonographs. Above he was caught listening to a Victory Model 850 play one of his own recordings in the sound-proof tone control room at the Wurlitzer factory in North Tonawanda, N. Y. (M.R.)

Eastern Pa. and N. J. Phono Assn. Elects Officers

PHILADELPHIA, Oct. 18.—Philip Frank, a member of the board of directors and prominent in both music machine and pinball operations in this territory, was elected president of the Eastern Pennsylvania and New Jersey Phonograph Operators' Association at a meeting held earlier this month at association headquarters in the Schaff Building here. A past president of the association, Frank succeeds Charles W. Young, head of the Delaware River Music Company, Haddonfield, N. J.

Maurice Finkel, head of High Point Amusement Company here, is the new treasurer, succeeding Joseph J. Melwig, head of Cameo Music Company here. The new secretary is William L. King, head of Quaker Vending Company, succeeding Harry H. Elkins, head of Royal Distributing Company. Jack Sheppard, operating the local Bell Amusement Company, continues in the post of vice-president.

Former President Young takes a seat on the board of directors, the new board including Sam Stern, head of Keystone Vending Company; Martin Levitt, Garden State Amusement Company; Meyer Cowan, Major Amusement Company; Samuel Weinstein, Mutual Music Company; Edward Klein, Premier Music Company; and Louis N. Sussman, Lyric Amusement Company, all of Philadelphia. Sussman was the only board member who retained his seat, the other outgoing board members include Benjamin Fireman, Philip Frank (elected president), William L. King (elected secretary), Larry Yanks and Edward Leopold.

Mrs. Edna Gallagher will continue as office manager. A rousing vote of confidence was given to the new officers and board. Hereafter all problems and policy matters, instead of being administered by a single officer, will be handled by the board of directors. In addition to the added activities of the board, the new officers will take a more active interest in the operation of association affairs, pledging to devote their time to personally handle the affairs of the association.

Badger Bond Drive Begins at Home

MILWAUKEE, Oct. 18 (DR).—"Just like charity, we believe the industry-wide drive to promote Defense Bonds should begin at home. That's why we've started an 'all out for the defense program' campaign right here in our offices," reports William Happel, of Badger Novelty Company.

"Every employee," he continued, "now has a supply of Defense Stamp books which are rapidly being filled and redeemed for bonds. We always have a supply of stamps on hand, too, so that our employees can get in the habit of buying them whenever they have some loose change in their pockets."

"Like any successful sales effort, an attractive display must accompany the drive, so we've set up one whole side of our display room to promote *Any Bonds Today?* to operators. A large supply of these records is also on hand. We find operators here are enthusiastic about the campaign and more than eager to do their part," he concluded.

Spokane

SPOKANE, Oct. 18.—Aubrey Stemler, Northwest representative for Buckley Music System, spent last week here with Bill Paradise, Buckley's local distributor.

Clayton Ballard, Portland, district manager for the Packard Corporation, visited here October 10-11 with E. M. Perry, of Interstate Novelty Company, distributor for Pla-Mor wall boxes and Wurlitzer phonographs. Bill Olney, Missoula, Mont., Wurlitzer Pla-Mor operator, was another visitor.

R. F. Wellcome, head of Wellcome Music Company, has just taken delivery on a new Studebaker truck. He recently bought a new Ford truck.

Hillbilly and Foreign Record Hits of the Month

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HILLBILLY RECORDINGS: You Are My Sunshine, Gene Autry, Airport Boys; Be Honest With Me, Gene Autry; Come Swing With Me, Tennessee Ramblers; Time Changes Everything, Roy Rogers; Frisky Fiddlers' Polka, Curly Hicks and his Taproom Boys; Behind Those Swinging Doors, Spike Jones and City Slickers.

INTERNATIONAL RECORDINGS: Pound Your Table Polka, Lo-Lo-Lita, Misirlou, Waltzing on the Kalamazoo, Cubalero.

FOREIGN RECORDINGS: German, In Muenchen Steht Ein Hofbraeuhaus, Hoer Mein Lieb Violette; Bohemian, Smutna Vdovicka, Ja Rada Tancuju; Hungarian, Lekaszaltak mar retet, Magyary Csarasok; Croatian, Marijana, Sustar, Kajo Moja Kajo; Polish, Nie chce wiecej robic, Poczekaj, Powiem Mamme, Za Granica; Scandinavian, Balen I Karlstad, Janka, Karpatski; Swedish, Styrmann Karlsons Hambo, Jungman Jansson; Italian, Canto della notte, Non Mi Stanco; Jewish, Shein Vie Die Levoone, Belz, Shloimele Malkele; Greek, I Vasso, Zehra.

WALL ST. JOURNAL

(Continued from opposite page)

than half of the gross sales. Partly due to orders accumulated during the World War, production of both records and phonographs climbed sharply during 1920 and 1921.

"About 1920 a further advance in recording was made through a development in the laboratories of Western Electric. This was the conversion of sound waves into electrical impulses, which were amplified and directed to vibrating the graver on the record i.e., electrical recording. With this added power the graver was able to cut vibrations ranging from 30 cycles to 5,500 cycles. Good reproduction was made possible.

"Then in 1921 came radio, with not only a new idea but also a vast improvement in sound reproduction. Beside it the phonograph, still using acoustic processes developed in the early 1900's (electrical recording at the outset received a cool reception) sounded amateurish. By late 1923, early 1924, it seemed that the phonograph industry was again in the clutches of the industrial undertaker.

"By the fall of 1924 and early 1925, phonographs, the tonal equal of the finest radios of that day, were introduced.

"Electricity and the microphone had replaced the elongated horn actuated

entirely by lung power in the recording end of the industry.

"Once again the phonograph record industry was under way, sales increased. The skies had cleared; but not for long—the depression soon came.

"During the five years from 1924 to 1929, the phonograph record industry built up to a production peak, and in three years that followed output sank from 110,000,000 to 10,000,000 records.

"In 1929, Radio Corporation of America bought control of Victor, thereby putting together the technical advances of radio and the phonograph. During the period from 1929 to 1933 recording developed to a high point. In 1933, radio ceased to be a novelty, used less music, began to put on forums, new broadcasts, and present dramatizations.

Important Milestones in Industry

"The next two years, 1934 and 1935, were important milestones for the industry.

"About this time the phonograph industry was revived again, and radio contributed substantially to the rebirth of records. The radio networks began a musical education campaign, and, in the interest of public service, broadcast operas, symphonies, etc.

"Then in August, 1934, Decca Records, Inc., was formed. Deliveries from Decca began in October, 1934. The company was founded with the premise of selling good music on a 35-cent record. This proved to be a heavy stimulant to record sales, and continuance of this policy has brought the company to a point where today it is the unit volume leader of the industry.

"In 1935 the advent of swing gave phonograph records the greatest popular demand ever. That year also saw the introduction of record albums. These coupled with the low priced popular records, presentation of popular orchestras with the new tunes by radio, and juke boxes all were contributing factors in putting the industry back on its feet.

"In turn, sales of low-priced popular records encouraged the development of the juke box. Currently, coin-operated phonographs (juke boxes) are the largest consumer of records on a unit basis. These operators pay 21 cents a record for popular music. What low-priced music on records has done for them can be seen from their growth in this country from 20,000 juke boxes a few years ago to the currently estimated 300,000 units of today.

"The coin phonograph operator does not gamble on music hits. Instead he waits until a tune has become thoroughly popularized on the radio or elsewhere before putting it on his machines. Nevertheless, juke boxes have contributed in some measure to plugging popular music.

"Currently, it is estimated that these operators take about 22% of the industry's output and it is believed that in 1941 juke boxes will take between 22,000,000 and 25,000,000 records.

"Meanwhile, between 1935 and 1939 sales of classical records gained steadily. In addition, with the introduction of albums thousands of persons began to assemble record libraries."

Hillbilly and Foreign Record Hits of the Month

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HILLBILLY RECORDINGS: You Are My Sunshine, Gene Autry, Air-Port Boys; You Waited Too Long, Gene Autry; My Carolina Girl, Rice Brothers; I'm Sorry Now, Jimmy Davis; Walking the Floor Over You, Ernest Tubbs; Foolish, Griff Williams; I Had Someone Else Before I Had You, Light Crust Boys; Rocky Mountain Lullaby, Ellen Britt; Ride for the Open Range, Montana Sim; It Doesn't Matter Any More, Bob Atcher; Frisky Fiddlers' Polka, Curly Hicks and his Taproom Boys; Behind Those Swinging Doors, Spike Jones and City Slickers.

INTERNATIONAL RECORDINGS: Pound Your Table Polka, Misirlou, Waltzing on the Kalamazoo, Come and Get It.

FOREIGN RECORDINGS: German, In Muenchen Steht Ein Hofbrauhaus, Hoer Mein Lieb Violetta; Bohemian, Smutna Vdovicka, Ja Rada Tancuju; Hungarian, Lekaszaltak mar retet, Magyar Csaraszok; Croatian, Marijana, Sustar, Kajo Moja Kajo; Polish, Nie chce wiecej robic, Poczekaj, Powiem Mamme, Za Granica; Scandinavian, Balen I Karlstad, Janka, Karpatski; Swedish, Styman Karlsons Hambo, Jungman Jansson; Italian, Canto della notte, Non Mi Stanco; Jewish, Belz, Schloimele Maikale; Creek, I Vasso, Zehra.

Virginia Operators Boosting Bonds

RICHMOND, Va., Nov. 22.—Officials of the Virginia Coin Machine Operators' Association have agreed to place *Any Bonds Today?* in the No. 1 position in each of the 6,000 coin-operated phonographs in the State.

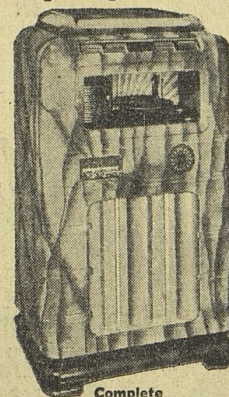
The proposal was advanced by Robert Nelson, publicity director for the Virginia State Chamber of Commerce, who now is on leave to promote the sale of savings bonds and stamps in the State. D. M. Wertz, secretary-treasurer of the association, said members who attended a meeting here this week heartily agreed to the idea and also planned to put patriotic stickers on the machines.



CLIMAXING THE AUTOMATIC MUSIC FOR DEFENSE RALLY held November 1 at the Waldorf-Astoria, New York, by the New York Phonograph Operators' Association, characters depicting the Minute Man and Miss Liberty were presented with the Seeburg Minute Man Symphonola phonograph. With them, left to right, are C. T. McKelvey, Seeburg general sales manager; Mr. O'Brien, in charge of New York bond promotion; J. Irving McClelland, Robert Dunlap, Spencer Otis and Sam Kressberg, Seeburg representatives, and Nat Cohn, Seeburg distributor. (MR)

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616 Wurlitzer \$9.50
600 Wurlitzer \$139.50
500 Wurlitzer \$154.50
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Rotary Merchandiser ... \$149.50
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Baseball 39.50
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Saves you money by avoiding damages to your cabinets. Sturdily made and waterproof.

No. 4 Adjustable Pad (for cabinets up to 55"x38"x27") \$11.50
No. 12 Adjustable Pad (for cabinets up to 67"x40"x28") \$13.75
No. 25 Slip-Over Pad (for cabinets up to 55"x38"x27") \$10.00

No. 35 Slip-Over Pad (for cabinets up to 67"x40"x28") \$10.75
No. 30 Adjustable Carrying Harness (for all size cabinets) \$7.50

BEARSE MANUFACTURING CO.

Ino. 1921.

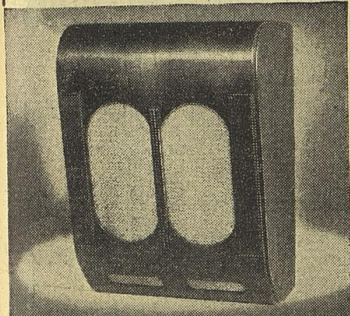
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WHAT IS MINKA?

see Music Section, page opp. MUSIC
POP. CHART. See Amusement Machine
Section, page opp. Pt. 1
RECORD BUYING GUIDE.

SPEAKER CABINETS
THAT BRING YOU ADDED PROFITS

Handsome cabinets finished to harmonize with your location. Will house any size speaker from 8" to 15". Designed for high fidelity over entire tone range.

Natural Walnut or Marble-ized Finish **\$10.00** 2-Tone Leather Covered **\$11.50**

REMOTE CONTROL CABINETS for standard mechanisms. Sturdily built. Metallic hammered effect finish \$25.00

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★ GENUINE
SAPPHIRE
Phonograph
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Harder than steel — they rank second only to diamonds for hardness!

Lots of 1 doz. to 100 **65c** ea.

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Send for trial order, you will be completely satisfied!

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USED RECORDS

BOUGHT FOR CASH

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TALENT and TUNES ON MUSIC MACHINES

A column of music information for phonograph operators. The Billboard's Annual Talent and Tunes Supplement is issued the last week in September each year.

By HAROLD HUMPHREY

News Notes

Nan Wynn has just cut her first disks for Victor. . . . Matty Malneck will enlarge his band to 17 men for his next Columbia disk date. . . . McFarland Twins' band will start waxing again next month under a new Decca contract. . . . Vaughn Monroe has composed the official song for the U. S. Air Corps recruiting division. It's titled "Hi There, Guy, How'd You Like To Fly?" and the maestro will record it on Bluebird and also transcriptions for radio stations to help the recruiting drive. . . . Francisco and his Cuban Boys, a rumba-conga band, have been renewed for another year by Standard Phono. . . . MGM is busy thinking up a new title for the Tommy Dorsey film, "I'll Take Manila." 'Tain't funny any more. . . . The American Federation of Musicians has officially announced that its 1942 convention will be held in Dallas early in June, and union has already contracted for 350 rooms in each of the town's two leading hotels, Baker and Adolphus. . . . Band leaders are more anxious than ever now to make records. They figure that the war has made theater and air shots vulnerable to all sorts of regulations and uncertainties which will not affect disk sales or their being played on the coin phonographs. . . . Art London has taken over the male vocal chair in the Benny Goodman band left by Tommy Taylor. . . . Specially prepared albums of Henri Rene's Musette recordings are being distributed to the army recreation centers as Christmas gifts.

The New Trend?

The phonograph operators are watching with anxious eyes the musical taste trends which will no doubt soon become apparent as a result of the country's being at war. So far it has been too early to tell just what will happen. Disk companies have proceeded cautiously in the matter of setting war songs for recording. Outfits' musical directors feel that the first crop of "Jap" and "Axis" ditties are inferior in quality and that the really good war songs will have more

of a sentimental strain. Operators, too, are not dashing headlong into the new situation and are waiting to see which of the many war songs really show hit promise.

Release Prevues

This week Mitchell Ayres cut a Bluebird session of "I Opened Up a Trunk," "The Boy With the Wistful Eyes," "Cancel the Flowers" and "Oh, Auntie." . . . Are Kassel disked "Don't Be a Worried Bird" for Bluebird. . . . Bea Wain's next Victor release will be "Baby Mine." . . . Abe Lyman is out on Bluebird with "Baby Boogie," "Mandy Is Two," "Boquita de Cielo" and "Let's Put the Axe to the Axis." . . . Columbia has just cut a Horace Heidt session with "Loretta," "Whistling Cowboy," "Kaminero Down to Cairo," "Dreaming by a Fireside" and "Moonlight Cocktail." . . . Bluebird has recorded Bob Chester's doings of "Sailboat in the Sky," "Winter Weather," "I've Got a Nickel to My Name" and "Not Good."

Territorial Favorites

FOLLOWING is a list of reports from operators in various sections of the country who have mentioned artists and records as local favorites in addition to the national leaders listed in the Record Buying Guide:

CHICAGO:

I Got It Bad and That Ain't Good. Duke Ellington, Benny Goodman.

This "bluesy" ballad has been popular in many sections, but still hasn't found a toe-hold on the national ladder. Operators here report it as a comer now in their locations with the above bands. All operators should keep an eye on it, because it may turn out to be one of those "sleepers" which take a sudden jump.

WILKES-BARRE, PA.:

Honeybunch. Sammy Kaye.

Reports list this one as a Going Strong

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INTERNATIONAL RECORDINGS: Pound Your Table Polka, Misirlou, Lo-Lo-Lita (The Girl Friend of the Army), Come and Get It.

FOREIGN RECORDINGS: German, In Muenchen Steht Ein Hofbraeuhaus, Hoer Mein Lieb Violetta; Bohemian, Smutna Vdovicka, Ja Rada Tancuju; Hungarian, Lekaszaltak mar retet, Magyary Csarasok; Croatian, Marijana, Sustar, Kajo Moja Kajo; Polish, Nie chce wiecej robic, Poczekaj, Powiem Mamme, Za Granica; Scandinavian, Balen i Karlstad, Janka, Karpatski; Swedish, Styman Karlsons Hambo, Jungman Jansson; Italian, Canto della notte, Non Mi Stanco; Jewish, Belz, Schloimele Maikale; Greek, I Vasso Zehra; Ndoutse-Ndoutse.

item here. Tune is coupled to *This Is No Laughing Matter*, which is also a promising number. So this fact, plus the play on *Honeybunch* here, should mean that something has a chance of happening with this disk in other locales.

DETROIT:

Be Honest With Me, Horace Heidt.

This hillbilly melody has been around a long time, by both the corn-fed and big-name artists, but now bobs up as a prime favorite here. Operators can sometimes create cycles of their own by suddenly spreading a standard such as this one on all of their machines. Such a disk offers a relief to the usual and often makes the operator plenty of sugar.

MANCHESTER, N. H.:

Anniversary Waltz, Bing Crosby.

A sweet and lovely waltz song is handled in the same manner by the veteran Bing. The Victor Young orchestra fills in beautifully in spots, too. This New England city is plunking plenty of nickels thru the slots to hear it. With the Crosby tag on the title-strip, no opera-

tor can go far wrong investing in a few of this one.

Note

FOR a comparative listing of songs broadcast most often over the networks during the week ended December 20 and the week before, ended December 13, see the Music Popularity Chart in the Music Department in this issue.

Wilkes-Barre

WILKES-BARRE, Pa., Dec. 20.—Ben Sterling Jr., Wurlitzer distributor in Northeastern Pennsylvania and managing director of Rocky Glen Park in Moosic, Pa., is practicing what he preaches as far as urging purchase of Defense Bonds is concerned. First he pushed the sale of Defense Bonds with a special display for "National Phonographs for Defense Week" and now announces he will present the parents of the first baby born in Lackawanna County after midnight, December 31, with a baby Defense Bond.

NEW RELEASES ON Standard RECORDS

T-2029 JEANIE POLKA
HAPPY HUNTER—POLKA
Walt Leopold and his Orch.

T-2037 THREE DECKER
HAPPY COUNTRY GIRL
Bernie Wyto, Clarinet, and his Orch.

T-2040 TAKE ME HOME
DOPEY DWARFS
Henri Rene Musette Orch.

SPECIAL RELEASES

T-2043
HALLI-HALLI-HALLO
THE WISHING WELL

"The Good-Fellows" with
Harold Grant's Orch.

T-2044
LET'S SING TOGETHER
TIMES SQUARE
Henri Rene Musette Orch.

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Here it is! . . .

A new BMI song!

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RADIO ARTISTS---BAND LEADERS
AND RECORDING ARTISTS!

★ Professional copies of this beautiful number are available to you. Write for them today. Also for copies of SINCE THEN, another BMI tune. ★

SUDLIK & SIEGEL Music Publishers
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From the modern jazz back through the ages,
Way to the primal Pipes o' Pan
The lady in her parlor singing,
The solitary Indian flinging
His weird, wild songs to the setting sun—
Music's the tie of the kinship of man,
And ever will be till man is done.

SONGS

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**OPERATORS REPORT
AS MANY AS**

**3000 TO
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FROM A
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ASK
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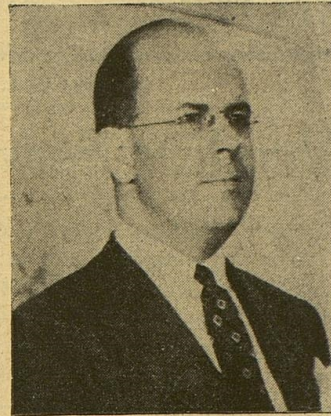
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2947 NO. 30TH STREET ★ ★ ★ MILWAUKEE, WISCONSIN

We Gain Priceless Prestige

By Robert Conner, Advertising Manager,
The Rudolph Wurlitzer Company

Emergencies have long been the acid test of many things. True values are seldom recognized until a man, a method, a machine—or an industry—is confronted by the stark reality that a difficult job must be done. And done quickly without confusion or hysteria.

On the proving ground of such an emergency, the automatic phonograph industry has won the recognition it so richly merits. Music merchants, distributors and manufacturers have joined in the common front to defend America and to repel all threats against her way of life. In a sense, our industry has lifted



itself by its own boot-straps. For a by-product of our past year's patriotic effort has been to gain priceless prestige and honor in the eyes of all America.

From all corners of the nation come reports of the favorable publicity given some automatic music operating, distributing or manufacturing firm for a job well done in Uncle Sam's behalf. Few are the newspapers and other periodicals that have neglected mention of our industry's concerted drive to sell bonds, maintain morale and to contribute even more tangibly through myriad other channels.

In short, we have met our country's direct emergency face to face; we have made a brilliant start shoulder to shoulder; let's see it through hand in hand. Your business and mine are secondary till the big job's been done. Let's go!

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**THE SPEAKER SENSATION
OF THE YEAR KLEER-TONE
SPEAKER UNIT**

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HIGH FIDELITY TONE

MODERN PLASTIC ILLUMINATED CABINET

WILL ACCOMMODATE 12" OR 15" SPEAKER

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**PRICE
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SPEAKER \$17.50**

Complete with volume control, light switch, plastic light-up and plug-in extension cord.

Complete With
12" Dynamic or
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OFFICIAL SHOWING FOR JOBBER, OPERATORS, DISTRIBUTORS Jan. 27, 28, 29, 30, 31, Feb. 1 FILMTONE PICTURE PHONOGRAPH

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24 Different Pictures.

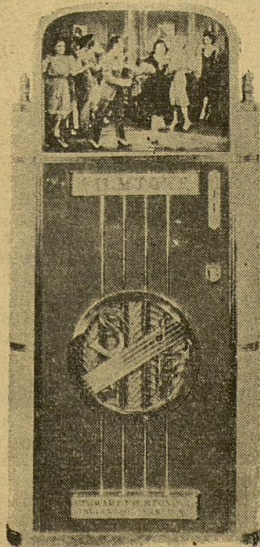
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Your original investment in Defense Savings Bonds, Series E, will increase 33 1/3 % in 10 years.

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FOREIGN RECORDINGS: German, Lustige Leute!, Froehliche Volkslieder; Bohemian, Pohadky, Dzuleida; Hungarian, Magas Jegenyefan; Croatian, San Ljubavi, Marijana; Polish, Rum, Cium, Cium, Ktoz Tu Tancuje, Poczka, Powiem Mamie, Jux Trabka Zagrala; Scandinavian, En Sang Vid Brasen, Vardshussang; Swedish, Jugn-man Jansson, Glittrande Vag; Italian, Vela Sorrentina; Jewish, Mein Yiddishe Mame, Misirlou; Greek, Koroido Mousolini.

MUSIC OPERATORS

Go Ahead in '42!

Switch any phono mechanism into the new "TONE-O-MATIC" Cabinet. Write for details!

ACME SALES CO.
625 10th Ave. N. Y. C.

**NOW READY
FOR DELIVERY**

BUCKLEY TONE TOWER

Repeat orders in days like these SHOW DEFINITELY that BUCKLEY TONE TOWER is boosting profits, getting new locations, and holding present locations more firmly than ever! Many hundreds of operators are showing their tremendous enthusiasm by ordering BUCKLEY TONE TOWERS again and again!

The BUCKLEY TONE TOWER stands on the floor . . . 72" high . . . mounted on casters for easy handling. Richly designed cabinet in three different woods and marble finish with large full panels of yellow and red glass—illuminated! The top for diffusion of glorious tone is decorated with a chrome strip. **SUPERB TONE!** Adaptable for any size location . . . from smallest to largest.

We are in full production and can deliver the same day your order is received.

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MUSIC MERCHANDISING

CABARET TAX MUDDLE

News Reports Conflict; Trade Seeks Ruling

CHICAGO, Feb. 21.—Location owners, operators and distributors of automatic phonographs could not help but be confused this past week by the conflicting reports that appeared in the daily press concerning the opinion handed down by the Internal Revenue Department February 9 which applied the 5 per cent cabaret tax to all phono locations where the owner specifically provides space for dancing. Many reporters without a full grasp of the facts read into this ruling all sorts of wrong interpretations.

Typical of these erroneous reports was the one carried in *The Chicago Daily Times* which declared that the operator of the machines was liable for the tax, whereas the law specifically applies the tax to the location owner, and to him alone. *Times* also stated that news of the new tax had "provoked a flurry of canceled leases among local juke-box operators," placing the number between 500 and 600. Trade leaders, on the other hand, were surprised that so few locations were affected considering that there are some 14,000 phonos in the city.

Facts of the Case

Fact of the matter is that this latest ruling of the Internal Revenue Bureau is in effect a clarification of the one handed down October 8, which stated that locations depending solely on an automatic phonograph for the entertainment of their patrons—whether or not they provide space for dancing—do not have to charge their patrons the 5 per cent "luxury tax" which, under terms of the Revenue Act, applies to admissions, cover charge, service, refreshments and merchandise of "roof gardens, cabarets or any similar places furnishing a performance for profit."

New Ruling

This February 9 ruling by the Internal Revenue Department judges the music provided by a phonograph in a location where the owner specifically designates space for dancing as a "performance for profit," and thus subjects the location's gross income to the 5 per cent luxury tax. Since the department issued no explicit interpretations of this ruling, operators and location owners were puzzled as to just what the law means, especially since collectors of internal revenue in various districts did not agree on their own interpretations and were enforcing the ruling in many different ways.

While the department hasn't clarified the muddle as yet, nevertheless it is evident that the law is meant to apply only to those spots where the location owner specifically provides and so designates a definite space for dancing. Contrary to the statement made in some press reports, it does not mean that a location owner is subject to the tax if a patron goes into an impromptu jig while standing at his bar, or if a couple of patrons, stimulated by some toe-tingling tune, push back tables and start to dance. The revenue officials may hold it necessary for the location owner to post signs prohibiting dancing, or insist that he stop dancing on his premises as quickly as possible after it starts, but it's hardly likely that the owner can be held responsible for a patron's suddenly getting the urge to jitterbug while on his premises.

Definite Ruling Sought

Requests for definite rulings on above points and others of a like nature are reported arriving at the Internal Revenue Department in Washington with every mail. They come from operators, distributors and location owners from all parts of the country. While no official

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ruling was forthcoming at this writing, it is known that definite answers to the questions all operators are asking are expected to be announced within the week.

Music Men Meet Phone Music Demand With Joint Company

PHILADELPHIA, Feb. 21.—Wired music providing for the use of the telephone to dial selections and commonly called "automatic hostesses," will be mutually and jointly operated by the local music machine operators. Play-a-Tune, Inc., representing members of the Phonograph Operators' Association of Eastern Pennsylvania and Southern New Jersey, was organized by the association with most of the membership coming in as stockholders in the corporation.

Working out of the association's offices, all Philadelphia members are represented in Play-a-Tune, Inc., using Rockola's Mystic Music. Last week, a studio of 30 turntables was set up in the Schaff Building, which houses the asso-

ciation's offices. The studio is being tested at selected central city locations. Early next month another studio using 20 turntables will be opened in the North Philadelphia section to service that area. And subsequently, there will be a third studio in the West Philadelphia section, which will also cover the 69th Street and the Upper Darby sections.

Within six months Play-a-Tune expects to have 100 turntables in operation. Already the company has locations for most of the equipment set up. There are 140 locations now using the Mystic Music and the studios have a total of 700 phone lines.

It is pointed out that the Mystic Music is not being operated in competition to the regular machine locations, rather as an adjunct to the operations of the membership. It is felt that since so many operators have had a call for such music service it would be more expedient and economical for the association members to operate such a service on a co-operative basis rather than have each operator set up his own studio and turntables.

Incorporated under the laws of the State of Pennsylvania, play-a-Tune, Inc., has for its officers: Louis Sussman, head of Lyric Amusement Company, president; William L. King, head of Quaker Vending Company, secretary; Meyer Cowan, head of Major Amusement Company, vice-president, and Herman Scott, who operates under his own name, treasurer. The board of directors includes Sam Stern, head of Keystone Vending Company; Samuel Weinstein, of Mutual Music Company, and Harry H. Elkins, head of Royal Distributing Company.

Philly Music Men On Record Against Smutty Recordings

PHILADELPHIA, Feb. 21.—Music machine operators in this territory, acting as members of the Phonograph Operators' Association of Eastern Pennsylvania and New Jersey, will not tolerate the use of smutty phonograph records in their machines, they aver. At the same time the association also placed on the blacklist the use of advertising recordings in the machines.

For some weeks now smutty records have been making their appearance here. Widespread use of smutty records five and six years ago gave the music machine industry a black eye here, one that took several years to live down.

Sentiment of the operators was decidedly against the use of the smutty platters. In fact, the sentiment is so strong, there was no necessity of placing any fines or penalties for such use. According to Jack Cade, business manager of the association, the member operators are determined that no such recordings find their way into the machines, regardless of requests of location owners. Nor are they interested in the get-rich-quick appeal of such records.

"The music machine industry is a legitimate industry that has established itself on the use of legitimate music," said Cade in denouncing the introduction of smutty records in this territory. "Such records are not legitimate. They might just as well expect the operator to lower himself by selling smutty pictures and literature. Such recordings are in the same class. They belong to the back alleys and degenerates. There is absolutely no place for them in the (See PHILLY MUSIC MEN on page 66)

N. Y. Herald Tribune Editorial Cites Automatic Phono Value In Promoting Patriotic Songs

The following editorial appeared in the February 17, 1942, issue of *The New York Herald Tribune*:

THE JUKE BOX VERDICT

Tin Pan Alley has its being and contrives to eat with more or less regularity because of the ability of its leading minstrels to guess what most of the people are going to want and like in the way of light entertainment in the immediate future. Topical songs that catch on, the songs which knowing stage and radio entertainers find it profitable to wear threadbare and which attract most nickels to the mechanical phonographs, now known as juke boxes, are therefore pretty good clues to the current sentiments of that great body of our people who prefer a snappy ditty to musical uplift. If these premises are conceded the juke box right now is proving noisily that Dal Nippon is the American nation's pet enemy and that if Secretary Knox ever said that the war in the Pacific was of secondary moment to our sovereign electorate he could not have

been getting around among the gentry in denim.

The old folks say that the war songs aren't what they used to be. The tunes do not force one to prance as they should; the lines do not convey very stirring sentiments, and they seldom scan. Be that as it may, the researches of this page's juke-box department bring to light the fact that, for want of a better expression of public feeling, there are four or five post-Pearl Harbor songs which are popular enough to be almost incessantly on tap. If one takes up his post in almost any rendezvous of the toilers he will observe that as each fellow comes in and calls for his refreshment he pulls the paper down the bar, scans the headlines, fumbles in his pocket for a nickel and makes a beeline for the juke box.

A few seconds later the assembled company is most likely being soothed by *Remember Pearl Harbor*, which they would really like to have blasted out of their memories by some terrific detonations in Tokio Bay, or it's *God-by, Mamma, I'm Off to Yokohama*, or *You're a Sap, Mr. Jap*, a line which is often challenged by some husky with "Where's he get that mister stuff?" Then it is with evident satisfaction that all hands head to a rumpty-tump rhythm: "We did it before and we can do it again," which leads off with a reminder of what happened December 7, 1941, thereby "fingering" Japan again. Almost the only very popular one that does not specifically call for vengeance upon Hirohito's armed forces is that in which a grim Uncle Sam, setting out on a skunk hunt, exhorts all hearers to "Get your gun and come along." None of which is meant to suggest for a moment that, in the mind of the rank and file, Hitler is not marked to get his'n. But Pearl Harbor was even more of an insult than an injury, and it just rankles and rankles.



TYPICAL OF THE CROWDS that thronged all Wurlitzer distributors on National Wurlitzer Days is this group snapped at Guarantee Distributing Louisville showrooms. Here, as everywhere, the Wurlitzer Victory Model received the lion's share of the attention, altho Wurlitzer's new speakers won a world of praise. (MR)

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Top 100 Songs 1921 - 1944 (Based on chart performance)
Chronological Listing of Number One Hits from 1921 to 1944 (with peak dates and weeks at #1)

Street Date: Early December 2015

HIGHLIGHTS:

Patsy Montana becomes the first solo female artist to have a #1 hit in 1936 with the classic yodeling song "I Want To Be A Cowboy's Sweetheart."

"The Prisoner's Song" hit #1 on the pop charts in 1925 and becomes the longest running #1 country hit in the history of the country charts.

Jimmie Rodgers and the Carter Family had crossover success in the 1920s.

Cowboy singers Gene Autry and Roy Rogers are Hollywood sensations in the late 1930s - early 1940s.

Bob Wills is the King of the western swing with classic hits like "San Antonio Rose."

Long before Merle Haggard and Toby Keith, patriotic country music is taking the country charts by storm with hits like Elton Britt's country chart topper "There's A Star-Spangled Banner Waving Somewhere" in 1942.

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Top 500 Artists 1955 - 2015 (Based on chart performance)
Year-End Charts 1960 - 2015
Top 200 Best Sellers 1950 - 2015
Chronological Listing of Number One Hits from 1955 to 2015 (with peak dates and weeks at #1)

Street Date: Late January 2016

CHARTS INCLUDED:

Hot French Songs 1955 - 2015 (Only French songs) - Weekly Top 50 Chart (Compiled by A&C)
Le Figaro 1955 - 1961 / La bourse des chansons (1955-1961) Monthly
Music-Hall 1955 - 1963 Monthly
Hit Parades (Book by Daniel Lesueur) 1956 - 1984 Monthly
Official French Top 50 Singles chart 1984 - 2015 (Weekly)
Official French Top 50 Albums chart 1985 - 2015 (Monthly 1985, Half-Monthly 1987, weekly 1992)
C.I.D.D. Sales chart 1968 - 1977 (Singles, Albums)
Europe 1 chart 1964 - 1984 (weekly)
RTL chart 1964 - 1978 (weekly)
Salut Le Copains 1962 - 1976 (monthly*) Top 50
Billboard magazine (Hits of the World section) 1961 - 1968 Weekly
Cash Box magazine (International Charts Section) 1964 - 1968 Weekly
Hit Magazine 1971 - 1980 (monthly)
Show Magazine 1972 - 1984
Music Media 1978 - 1981 (not to be confused with Music & Media)
VSD 1977 - 1982 Weekly Charts
Monthly Album Chart 1969 - 1984 (based on CIDD, Show, VSD, MM album charts)
Weekly Top 20 1968-1984 by Fabrice Ferment (40 ans de Tubes book / Top France site)
Monthly Top 15 1963-1968 by Fabrice Ferment
Official SNEP Year-End Charts 1994 - 2015 (Singles / Albums)
Annual Charts 1962 - Present by Fabrice Ferment (plus Charts In France Forum)

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